49 1956

RANDOLPH EDMUNDS
Writer of Plays

Profile of a Playwright

Talented Family Keeps Things Humming in the House of Edmunds

"TO BE or not to be is definitely not the question in the Edmund home in Tallahassee, Fla. The biggest question mark hovers over the bemused chance guest when he ponders, "How can one house hold so much talent!"

- S. (for Shepard) Randolph Edmunds writes plays, directs plays and teaches the students in the drama classes at Florida A. and M. University what to do with plays. His trim six feet two figure is nurtured by what he creates for the footlight brigade and what he reads. He breathes, drinks the refreshing words of the bard and follows with eagerness the motivations of the modern playwrights.

■

- Somewhere in his spare time, he attends the Southeastern Theatre Conferences, of which he is vice president, and is the sole Negro playwright among the officials. At other times he promotes play festivals, where some of the plays are his own.

■

- The flair for the draamtic runs through the veins of Edmunds' wife Irene, whose joy in the world of the theatre took her half across the world to study. And then returned her to the States to become director of the FAMU Children's Theatre.

If one could lift the roof from the Edmundses handsome modern home near the campus of FAMU, you might see Randolph Edmunds Sr. prowling the length of the huge living room overlooking the garden . . . Irene would be in the library checking parts for her next youngsters' play . . . Henrietta, their daughter, twirling on her toes around the heirloom mahogany table that was part of Irene's heritage from great-grandfather Henry Highland Garnett, noted orator and abolitionist, first U. S. Minister to Liberia.

And in the kitchen, 15-year-old Randolph Jr. might be found memorizing his part in a campus play.

Henrietta's dance recitals have drawn enthusiastic reviews. She will graduate from Western Reserve in June. Her field, the dance, naturally.

Henrietta Edmunds will no doubt follow in the footsteps of her illustrious mother and aim for the children's theatre combined with dancing. Randolph Jr.? It's too soon to phophesy, but he could become a playwright, too!

Randolph Edmonds is important to the Negro theatre, and is an authority on the subject. "The play's the thing" is the barrier-breaking approach that has crushed some of the stiffest defenses in interracial relations.

■

- Irene has done her share in battering down racial doors. She is secretary-treasurer of the Children's Theatre and Allied Arts Conference, no mean achievement in a Southern organization.

■

- Some of Randolph Edmunds' students have achieved much success in the field of drama since they left his classes. Among them, Waters Turpin now at Morgan State, and Ernest Battle at Mississippi Vocational College.

Both the Edmundses have fascinating cultural backgrounds. Irene was graduated from Syracuse University, attended the University of Dublin in Ireland and the Alliance Francaise in Paris . . . plus Johns Hopkins University in Baltimore, Md.

Mr. Edmunds, a graduate of Oberlin, with an MA from Columbia, studied at the Yale School of the Drama, and was a Rosenwald Fellow in England, Ireland, Scotland and Wales. Among the many books to his credit, are three books of plays including "Shades and Shadows," "Six Plays for a Negro Theatre" and "The Land of Cotton."

To be or not to be, indeed is not the question in the Edmund's home. The question is **who's** writing a play . . . **who's** rehearsing a play, and/or **who's** dancing in a play!

Only the four Edmundses know—Toki Schalk Johnson.

Courier P. 19
Sat. 5-26-56
Pittsburgh, Pa.

THE PLAY'S THE THING—Randolph and Irene Edmunds check a point in a play approaching rehearsal stage.—Smith Photo.

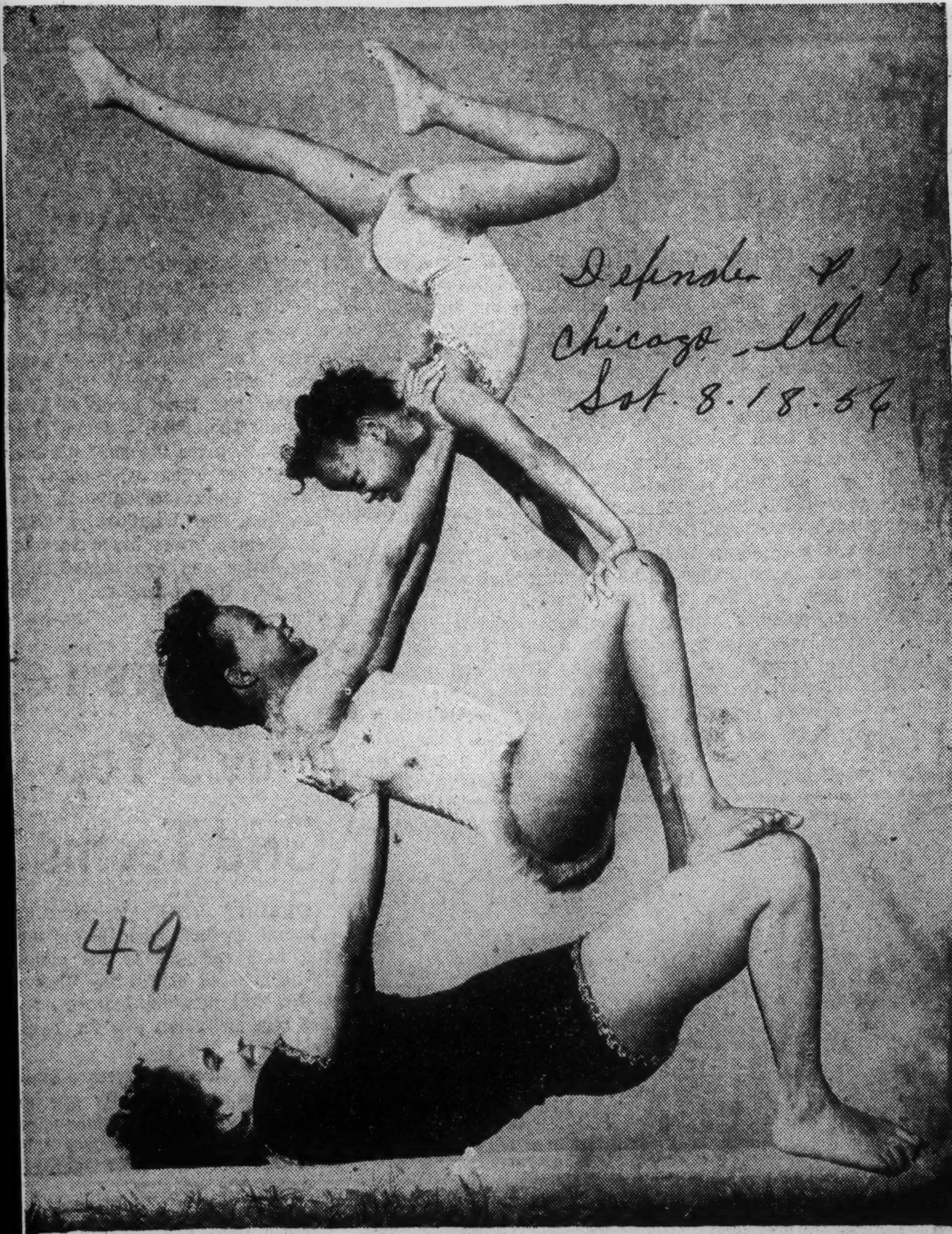
A Woman's World

Edited by Toki Schalk Johnson

49

"EMOTE HERE" . . . says Randolph, giving Irene a few pointers ere she takes her play to her Children's Theatre group.—Smith Photo.

49 1956



Defender P. 18
Chicago Ill.
Sat. 8.18.56

49

THE FLYING NESBIT stars of stage, screen and television, will again entertain the fans at the East-West game Sunday at Comiskey park. The act features the strongest five-year-old girl in the world, and also the world's youngest one-hand stand artist. The act was formerly with the Birmingham Black Barons, but signed with the Detroit Stars this year.

Show business moves to fight Dixie jim crow

Afro American P. 1 Baltimore, Md.

49

NEW YORK — Segregated auidences in Dixie will have to become a part of the past, if the action planned by the upcoming "Birdland Stars" jazz unit becomes general.

The show, which takes to the road in February, has indicated it will not play before any Southern house where a discriminatory policy has been set up for the handling of patrons.

Contracts signed last week by Morris Levy and Al Wilde, proprietors of the package, contain a clause that is meant to guard against any separation on the basis of race.

The provision requires the posting of a guarantee for the show to be forfeited by the promoter should the theatre or arena sell tickets on a jim-crow plan.

Ja. 16. 56

COMMENTING on the move, the current issue of Variety, show business journal, has this to say:

"The jazz field is regarded as particularly important because its audiences are generally in the teens and 20s group, or closely paralleling the age brackets involved in the battle for integration of public schools in the South.

"The Birdland backers apparently figure that they can give the cause of integration a tremendous boost because it affects the age groups now regarded as the prime battleground.

"It's figured that if the teens and 20s fall in line with the Supreme Court ruling in that matter on a voluntary basis, the strife will diminish considerably in all age groups.

* * *

"SEVERAL SOUTHERN dates are slated, including a stand in Washington, D. C.; Charleston, W. Va.; Winston-Salem, N.C.; Charlotte and Louisville.

"In the unit are Billy Eskstine, Sarah Vaughn, Count Basie and Jeri Sothern. Results of this trial unit may well determine the routing of all future jazz units.

"ALTHOUGH SHOW biz in general has been one vanguard in reducing racial discrimination, it's been found that the greatest impetus to the cause has been given by various unions in the field.

"The major battle has been fought by Actors Equity Assn., which has a clause forbidding discrimination either behind or in front of the footlights.

* * *

"THE HISTORIC battle of of the National Theatre, in the nation's capital, came as a direct result of Equity's stand on the matter and decided once and for all that discrimination will not be tolerated in the legit field.

"In that battle. operators of the National went on a pic pol- to conduct the house along the lines made mandatory by Equity, and the theatre was subsequently put on the union's unfair list.

"After a period of darkness, the National went on a pic poicy, but returned to housing legits shows after touring outfits went into a reconverted burlesque house in Washington.

"Today discrimination is no longer a problem in the legit field in Washington."

Journal + Guide
Sat. 9-15-56
Norfolk, Va.
P. 15

44

Enters Amateur Championships

Miss Shirley Bishop, record pantomimist of Jersey City, N. J., tied for the top award on the National Amateur Championships. Pictured here with Ted Mack, M. C. of "The Original Amateur Hour," Miss Bishop was recently declared a three-time winner, which qualified her to enter the final "bouts" at Madison Square Garden, Sept. 9.

Journal + Guide
Sat. 8-4-56
Norfolk, Va. P. 15

49

The Deeps And La Horne Rock Sweden

44

At Gothenberg, Sweden the Deep River Boys and Lena Horne, America's Ambassadors of Song, and stars of stage screen, records, radio and television, met at the Lisenberg on the occasion of Lena's appearance there at the Konsert Hallen.

The Deep River Boys, now on their 8th international tour, are playing at Lisenberg's Cabaret Hallen. All were happy at the tremendous press and audience response that acclaimed their success.

49 1956

Top Disc Jockeys Form Nat'l Organization

Courier P.22

NEW YORK—Fired with a desire to stem the flow of bad music and the stamp of juvenile delinquency contributed to jazz and rhythm and blues fifteen of the nation's top disc jockies in those fields came together for their first national meeting here last week.

Sat. 3-17-56

Meeting at Smalls' Paradise, the group which came from as far west as San Francisco and as deep south as Florida, formed the first national Jazz-Rhythm and Blues Disc-Jockey's Association, Inc.

At the initial meeting on Saturday the group elected a slate officers and set May 18 through May 20 for a convention in Chicago. The officers elected were Jack Gibson of Atlanta's WERD, president; Ken Knight, Jacksonville's WRHC, executive vice president; Tommy Smalls, WWRL, this city, second vice president; Jimmy Woods, Birmingham"s WJIZ, treasurer; Larry Dean, Cincy's WCIN, financial and recording secretary; Buddy Young, Baltimore's WEBB, sergeant-at-arms; Howard Coles, Rochester's WSAY, chaplain, and William L. Rowe of Louis and Rowe Enterprises, national publicity director.

Pittsburgh, Pa.

The others attending the historic meeting were elected as regional vice presidents and given the task of recruiting the other wax spinners in their sections to membership. These veeps are John Hardy (KSAN), San Francisco; Spider Burke (KXLW), St. Louis; Jimmie Jones (KPRS), Kansas City, Ernie Durham (WJLB-WBBC), Detroit and Flint; Larry Dixon (WJKO) Springfield, Mass.; Jack Holmes (WLOW), Norfolk; Maurice Hulbert (WITH), Baltimore; Bill Powell (WILY), Pittsburgh and Genial Gene WGIV), Charlotte, N. C.

The idea behind the organization was born out of many things, however, its over-all purpose is to bring about a better position in the world of music for rhythm and blues. Towards that end the organization will establish a "disc-jockey's code," fight juvenile delinquency and strive to create a closer association between its members and their sponsors. Through combined efforts, build a fellowship among those of like profession and increase their efficiency both audience and sponsor-wise.

The organization is mixed with two white members among its founding body. One from the South, Savannah and the other from New York State. Tommy Smalls was the host and the meeting lasted through the week-end.

Tan stars numerous in current Broadway shows

Afro-American P.16 Sat. 6-9-56

Baltimore, Md.

NEW YORK (ANP) — With Sammy Davis' "Mr. Wonderful" confounding the wise guys who couldn't see it as a hit (it's packing 'em in at every performance) theatre goers overlook the number of colored performers appearing in hit shows on Broadway.

The long running "Cat on a Hot Tin Roof" presents Maxwell Glanville, Musa Williams (who understudied Juanita Hall in "South Pacific") and two other lesser known performers who have been with the production since it opened March 24, 1955.

In "Ponder Heart," Juanita Hall has a juicy part which she plays to the hilt. No less a star is John Marriot who has behind him successes in "The Gambler," "The Iceman Cometh" and "The Little Foxes," to say nothing of his work in films.

* * *

ANOTHER veteran trooper in the cast is Vinnie Burrows who made her Broadway debut in "The Wisteria Trees" and since has appeared in the revivals of "The Green Pastures" and "The Skin of Our Teeth" with a strong role opposite Eartha Kitt in "Mrs. Patterson."

Also in "Ponder Heart" which evoked guffaws from former Governor Thomas E. Dewey last week, is little Barbara Jean Gilliam an eight-year-old from the Bronx, who is one of three colored kids in the cast and two other colored actors with minor roles.

* * *

SHIRLEY BOOTH'S "Desk Set" rated one of the top comedies of the season, presents the former star of 'Take a Giant Step," young Louis Gossett. At the present time, Mr. Gossett is on leave of absence from his sophomore class at New York University where he is a scholarship student majoring in dramatic arts and studying pharmacy as his minor subject.

Miss Hall who was part and parcel of "South Pacific" with her portrayal of Bloody Mary, and Mr. Marriot are entrusted with the best parts in their supporting roles, with audiences recognizing Miss Hall's entrance with applause usually reserved for the star or for a favorite.

* * *

HOWEVER, few colored performers can boast the record of Frank Silvera who is at present appearing in the drama "Hatful of Rain" where his characterization of the star's father has won him additional laurels in his spectacular career both on stage and in films.

Earl Hyman who relinquished a role in "No Time for Sergeants" to accept the lead in the ill-fated "Mr. Johnson" is playing an off-Broadway role, preparatory to his summer work as a member of the Shakespearean company at Stratford, Connecticut. Mr. Hyman will be included in the cast of the presentation of "King John."

Basie, Ella repeat in 'Down Beat' poll; Young tops Getz

Afro-American Baltimore, Md Sat. 8-4-56 P. 11

NEW YORK — A raft of the most famous names in the entertainment world, holds the limelight in last week's revelation of results of the annual Jazz poll of Down Beat Magazine.

Count Basie's band swept to a decisive first in the big orchestra category. Ella Fitzgerald was equally dominating among the female singers, and the Modern Jazz Quartet scored handsomely in the (small combo) competition.

It was the third straight year that Basie and the MJQ had captured top honors.

Miss Fitzgerald was a repeater, as were Louis Armstrong (top male singer) and Oscar Pettiford.

One of the mild upsets in the balloting was the displacement of Stan Getz as the nation's top tenor sax man. Getz was toppled by Lester Young, making a return to the top of the heap after several years of knocking at the door.

Dizzy Gillespie also staged something of a comeback. Last year, the bop connoisseur finished in a tie with Miles Davis as No. 1 trumpeter. This year, he was up there by himself, with Davis nosed out by Ruby Braff for second place.

Following here with are the Down Beat results:

Piano

Art Tatum	90
Bud Powell	70
Erroll Garner	50
Earl Hines	20
John Lewis	20
Count Basie	10
Thelonius Monk	10
Lennie Tristano	10
George Washington	10
Teddy Wilson	10

Bass

Oscar Pettiford	115
Charlie Mingus	60
Milt Hinton	25
Ray Brown	25
Red Mitchell	15
Trigger Alpert	10

Guitar

Tal Farlow	85
Freddie Green	70
Jimmy Raney	60
Barney Kessel	10
Floyd Smith	10
Johnny Smith	10

Drums

Jo Jones	65
Art Blakey	63
Max Rosh	43
Kenny Clarke	33
Osie Johnson	25
Buddy Rich	20
Gene Krupe	10
Shelly Manne	15

Vibes

Milt Jackson	170
Red Narvo	35
Teddy Charles	20
Terry Gibbs	15

Alto Sax

Benny Carter	45
Lionel Hampton	50
Sonny Stitt	60
Lee Konitz	55
Johnny Hodges	45
Paul Desmond	10
John LePorta	10

Tenor Sax

Lester Young	103
Stan Getz	78
Coleman Hawkins	43
Zoot Sims	30
Luck Thompson	13
Ben Webster	10
Sonny Rollins	5

Baritone Sax

Harry Carney	125
Gerry Mulligan	110

Clarinet

Bennry Goodman	80
Toney Scott	75
Edmond Hall	30
Jimmy Giuffre	20
John LaPorta	15
Barney Bigard	10

Big Band

Count Basie	223
Duke Ellington	43
Dizzy Gillespie	13
Neal Hefti	10
Stan Kenton	10

Combo

Modern Jazz Quartet	145
Loius Armstrong All-Stars	30
The Jazz Messengers	15
Max Roach and Clifford Brown	15
Wilbur DeParis	10
Friedrich Gulda Austrian All-Stars	10
Chico Hamilton Quintet	10
Charlie Mingus' Jazz Workshop	10
Gerry Mulligan Sextet	10
Oscar Peferson Trio	10

Trumpet

Dizzy Gillespie	98
Ruby Braff	50
Miles Davis	48

Louis Armstrong	45
Roy Elridge	23
Buck Clayton	15
Thad Jones	10
Joe Wilder	10
Trombone	
J. J. Johnson	110
Bob Brookmeyer	40
Jack Teagarden	30
Vic Dickerson	25
Benny Green	20
Urbie Green	15
Jimmy Cleveland	10
Male Singer	
Louis Armstrong	105
Frank Sinatra	75
Joe Williams	55
Joe Turner	25
Big Bill Broonzy	10
Jimmy Rushing	10
Female Singer	
Ella Fitzgerald	140
Billie Holiday	65
Sarah Vaughn	20
Mahalia Jackson	15
Clarie Austin	10
Rosemary Clooney	10
Carmen McRae	10
Lee Wiley	10
Trumpet — New Star	
Thad Jones	90
Joe Newman	30
Art Farmer	52
Joe Gordon	25
Donald Byrd	15
Trombone — New Star	
Benny Powell	38
Bob Brookmeyer	30
Eddie Bert	20
Britt Woodman	20
Piano —New Star	
Hampton Hawes	60
Hank Jones	30
Phineas Newborn	25
Bernie Peiffer	25
Alto Sax — New Star	
Phil Woods	80
Julian (Cannonball) Adderley	60
Frank Morgan	20
Lennie Niehaus	20
Drums — New Star	
Chico Hamilton	50
Connie Kay	40
Sonnie Payne	25
Gus Johnson	20
Male Singer — New Star	
Joe Turner	30
Jackie Paris	20
Chet Baker	10

TV Threatens Anti-Negro Movement

Courier 4.24

Pittsburgh, Pa.

Sat. 6-30-56

NEW YORK—It isn't visible because it hasn't been placed on the wall, but the man in the gray flannel suit along television row has put the word out, "No Negro Performers Allowed." This disturbing report, which, heretofore, was a mere whisper, took on loud overtones last week when it was one of the headline stories in Variety, the so-termed theatrical bible.

4.4

According to the theater weekly this report comes from some of the major advertising agencies along Madison Ave. Disturbing in all its phases, unless the move is nipped in the bud, it will annihilate the great advancement the television industry has made towards equal opportunities in the past few years.

The growing un-American movement is the spreading North of the segregation struggle being waged in the biased South. It is another way being sought by those whites who continue to shake their puny fingers in the face of fate to hurt the Negro in the North.

■

It is the concern of all democratic thinking people as to the effects that the new edict will have on the industry. They are wondering if it will spread or will the bigger shows join faith with those like Ed Sullivan, who refuses to bow to bigotry.

Here, some leaders in theatrical circles have called on Negroes to established a counter boycott of products with television shows who bow to the new evil out of the badlands. It has been pointed out that the Negro in America represents a spending power of $16,000,000,000. With this type of spending they don't have to bow to the South's attempt to blight TV with bigotry.—**IZZY ROWE.**

TV Quiz Whizzes Star At Democratic Confab Opening

Defender Chicago, Ill. Sat. 8-25-56

4.3

4.96

Twelve-year-old Gloria Lockerman, who won fame and fortune on two television shows, and Lennie Ross, youthful stock market expert who also climbed into the big income bracket on a television quiz show, were the stars of the Democratic national convention opening.

They were introduced to the convention by Gov. Frank Clement of Tennessee after he finished delivering the convention's keynote address.

The two youngsters were introduced as "not only young and smart, but Democrats as well"

"I would hate to have either of them run against me," Clement said.

He added that "if they were campaigning, they would not have to kiss any babies; they are just past the baby stage themselves.

Gloria was introduced first and Clement asked her if she were the same "Gloria Lockerman who had won $16,000 on the TV show and $32,000 on another."

When she answered "yes" the governor said: "That makes you not only the youngest Democrat but the wealthiest Democrat here tonight."

Then he asked her what was "the first political party founded in the U. S.," and she replied that it was the Democratic party. She also said in response to another question that Thomas Jefferson was the founder of the party.

"What are all these people doing here tonight?" Clement asked.

"They are here to elect the next President of the United States," she dutifully replied, to the cheers of the convention.

Young Ross also received a big ovation when he answered questions on the stock market.

Gloria, who came to Chicago to participate in the Chicago Defender's Bud Billikin parade last Saturday, was accompanied at the convention by Bill Sutton, director of promotions for the Defender.

Atlanta Negro Radio Chain Adds New Stations

Advocate 4.1

Jackson, Miss.

Sat 8-25-56

Atlanta, Ga., Aug. 21—Purchase of radio stations WLOK in Tampa, Fla., and WSOK in Nashville, Tenn., by the Rounsaville radio-TV chain was announced today by Robert W. Rounsaville.

Rounsaville said the purchase price was $540,000, believed to be the highest price paid for local radio stations.

4.96

To comply with Federal Communications Commission regulations limiting one individual to ownership of no more than seven radio stattions, Rounsaville said he has sold station WBAC in Cleveland, Tenn.

The WBAC purchaser was a corporation headed by Thad F. Fitch and Walter Keil, a Cleveland businessman. Fitch served as manager of WBAC when Rounsaville owned the station.

Advocate

4.96

4.9

'DIZZY' GILLIPSIE

COUNT BASIE

LESTER YOUNG

Actor Blasts TV For Its Bigotry

Journal & Guide

Norfolk, Va. 4.15

(EDITOR'S NOTE: That Negroes are not "getting their share" of television work has come to the attention of the Actors Equity Association. Frederick O'Neal, well-known actor and vice-president of the association has this to say in "Interracial Review" about the situation.)

By FREDERICK O'NEAL

Sat. 8-18-56

Although Negroes represent ten per cent of the population of the United States, they constitute only one-half of one per cent of the performers seen on television.

More than just a few jobs for Negro actors is at stake. If a person from the time he is a child seldom sees a Negro in TV or the movies, seldom hears one on radio and knows few Negroes personally, why then should not that person be apathetic or even hostile to the Negro when he petitions for equality. He has been taught by the simple act of omission that the Negro has no place in American life.

4.96

TV cannot afford to forget that Negroes in America constitute a consumer market with more than $15 billion annual purchasing power. But above such considerations, Americans have reached a point in their thinking where they should do things because they are right and not because of promise of reward, where all who are created in the image of God should want to walk together in His footsteps.

49 1956

Negro Stars To Figure In Oscar Awards

Advocate
Sat. 1-7-56
Jackson, Miss.

Hollywood, Jan. 3 —While the Academy Awards are still several months distant, Oscar fever is of now — with the excitement mounting to a high during January, February and March.

P. 7

At MGM, not only are the officials confident that several of the lot's pictures will win awards, but they are pulling for the sepia actors who were featured in some of them.

49

Foremost among the actors being considered for the best supporting roles of the year are Juane Hernandez as the judge in "Trail" and Sidney Poiter in the "Blackboard Jungle."

For the millions of uninitiated who during the years, have followed the Academy Awards, and found pleasure in second-guessing the winners, it may be of interest to learn just how the Academy operates.

Advocate

First, a picture must be released in Los Angeles before midnight, December 31, in order to be eligible for the Awards.

P. 22

Initial ballots are mailed in January. The return of these ballots by the membership determines the nominations in various categories. After nominations are announced, all competing films are shown at the Academy theatre.

Final ballots must be returned at least one week before the official Awards ceremony, usually held the final week in March.

This is indeed, a high spot of the year for all involved. While Oscar competes with such other flattering accolades of the season as awards of the Theater Owners Association, the Photoplay awards, Redbook awards, various awards of the trade papers, the Motion Picture Herald Fame poll, Cosmopolitan Magazine awards, Parents Magazine awards, Look Magazine awards; Christian Herald awards, Christopher Wards Audience Awards and Freedom Awards —Oscar represents, after all, recognition of achievement from those actively engaged in the business of picture making and, as such, is doubly prized.

49

Stars Spread Goodwill Abroad

Defender P. 10
Sat. 2-4-56

More American entertainers and athletes took trips abroad last year than in any other year since World War II. This year the rate of travel among these assorted personages may reach an all-time high—and so will U.S. godwill abroad.

The importance of the travelling athlete or theatrical star has been, at last recognized by this country, and last week the head of the U.S. Information Agency asked Congress to underwrite the performances of American artists and athletes abroad and to expand U.S. participation in world trade fairs.

49

Director Theodore Streibert sent a legislative draft of the proposal to House Speaker Sam Rayburn (D., Tex.). It was forwarded to the House Foreign Affairs Committee.

Chicago Ill.

Streibert's proposal would put the entire program, now financed by a $5 million Presidential Emergency Fund, on a permanent basis.

Streibert said his proposal would demonstrate "the contributions being made by the U.S. economic and social system toward a peaceful and more fruitful life for its own people and other people throughout the world."

So far, people in many parts of the world have already been pleasantly amazed at what they have seen of U. S. stars.

Mal Whitfield, Harrison Dillard, Jesse Owens and Dave Albritton have been among the athletes sent to foreign countries by the State Department.

Last year Whitfield, the great distance runner, made a trip to the Middle East and the northern part of Africa. Dillard went to the West Indies and South America. Last fall Owens, the chestnut hued speedster who set three records in the 1936 Olympics in Germany, was sent to India, Ceylon and Malaya.

In 1954 the Negro opera, "Porgy and Bess" toured Europe and was a smash success. It packed theater halls, auditoriums and opera houses in France, Germany, Italy and Vienna.

At the end of 1955, and extending into the current season, the "Porgy and Bess" production went behind the iron curtain and played to enraptured audiences in Moscow and Leningrad.

There seems to be no end to what these travelling ambassadors can do. They have turned cool acquaintances into warm allies.

Probably none of the above have matched the force of the Harlem Globetrotters, an ensemble of Negro basketballers for whom the basketball must have been designed, the sport seemingly invented. Led by Reese "Goose" Tatum, who has since quit the team to form his own, the Globetrotters visited and played in almost every country **"under the sun." It was "The Goose" who made Pope Pius XII smile two years ago.**

But while the State Department is contemplating underwriting such a vast program, it wouldn't be a bad gesture for them to bring France's Follies Begere to America with all the dancing girls.

'Satchmo, Basie among my friends,' says Grace Kelly

Afro-American P. 7
Sat. 4-14-56

NEW YORK—"I can't say exactly how many members of any one race, color or creed are attending my wedding in Monaco because I don't consider anyone on this basis."

Actress Grace Kelly told the AFRO this during an exclusive interview in her suite aboard the SS Constitution just minutes before she sailed for her wedding with Prince Rainier in Monte Carlo.

Baltimore, Md.

"It is on the basis of service to mankind and individual contribution that I judge my fellowman, including such great Americans as Louie Armstrong, Count Basie and Dorothy Dandridge and I think the world would be a much better place in which to live if we all did the same" Miss Kelly stated.

* * *

"MY WORK with Satchmo and many outstanding artists of all races in the motion picture industry down through the years has taught me this," Miss Kelly stated.

Thirty minutes before her ship was scheduled to depart, she interrupted 300 newsmen at her press conference on the Constitution's main deck to plant a kiss on the cheek of Mrs Godfrey Ford.

Mrs. Ford is the wife of a 40-year employee of the Kelly family who had driven from Philadelphia to bid her "Bon Voyage."

* * *

ASKED ABOUT HER relationship with her father's chauffer, Godfrey Ford, she stated "Fordy is definiely not an employee. He's a member of the family.

"Many times he gave me milk when I was a baby and ever since I can remember, Mrs. Ford (Fordy) and my family had been one.

* * *

"I OWE FRIENDS like these a great deal and this is what I mean when I say that race isn't to be considered.

"His wife and family will be flown to join me in Monte Carlo in about a week," the tall blonde actress stated.

Nergo Actors Can Handle Broadway Roles

Dispatch P. 4
Fri. 5-3-56
Oklahoma City, Okla.
P. 4

NEW YORK—(ANP) — Dick Campbell, chairman of the Coordinating Council of Negro Performers, is seeking the answer to the question of why nearly everyone connected with the actor's industry can find work in a Broadway and off-Broadway shows except Negro performers.

In a letter to the New York Times, Campbell said:

"The annual advent of the strawhat season means that actors who ordinarily find it difficult to land a Broadway show, or even an off-Broadway show, during the regular season can look forward to a fruitful six to fourteen weeks of summer employment.

49

"Nearly everyone connected with the industry—from start to apprentice—can find some sort of work under the benevolent rules and regulations of Actors Equity Association. Nearly everyone, that is, except the average Negro performer.

"Why is this so?" Campbell asks. "Why is it that Negro performers good enough to be in such Broadway hits as 'Fanny,' 'Mr. Wonderful,' 'Mister Johnson, ('Cat on a Hot Tin Roof,' and other shows, as singers, dancers, and actors fail to find jobs in first, second, third, and fourth rate strawhat theatres?

"A favorite reason given by producers of most summer theatres is that Negro performers would be 'miscast' in most of the plays and musicals. The 'artistic demands' of the vehicle would not permit the casting of Negroes in certain parts.

"Take the list of musicals that the producer might be presenting: 'Kismot,' 'The King and I,' 'The Firefly,' 'The Wonderful Town,' 'Anything Goes,' and others. The straight plays on the list might include 'Dial M for Murder,' 'The Fifth Season,' 'Affairs of State,' and 'The Caine Mutiny Court Martial.'

"Now really, could Negroes appear in any of those? Think before you answer, because the answer is a great big YES.

"This writer knows a Negro soprano and baritone who could handle the Doretta Morrow and Alfred Drake roles in 'Kismet' beautifully. They are brunettes with blue eyes, fair skin and straight hair. But if the producer did not wish to use them in key-roles, they could surely qualify for the resident singing chorus and the audience would be none the wiser. Negro models would certainly be appropriate in 'The Fifth Season'.

"The brown skin of the Siamese is almost mandatory in "The King and I.' There are Negroe officers in the United States States Navy, why not in 'Caine Mutiny'?"

Dial NBC And CBS For Idiocy

Advertiser P.4-A

Billboard, a leading amusement industry weekly, reports in its June 9 issue that major radio and television networks have evolved a system of censorship in music to avoid "leading youngsters astray."

Wed. 6-13-56

But in three columns of tabloid type, the *Billboard* ~~story~~ never once mentions Elvis Presley, a lewd sensualist whose croaking leads the best-seller lists in Montgomery and the rest of the nation.

Montgomery, Ala.

In Montgomery, Presley, who has two single records plus a long-playing album on the market, outsells Tschaikovsky three to one. He outsells by as much as two to one albums by Frank Sinatra, Mantovani, Irving Berlin, Richard Rodgers and Benny Goodman, to mention a few.

Local record dealers unanimously agreed that Presley sells exclusively to teen-agers—the persons whom the networks are trying to protect.

The networks, *Billboard* solemnly assures us, have taken care to protect teen-agers. In *Swanee River*, the word "darkies" has been changed to "children" at CBS; in *Sleepy Time Down South*, the line "when old mammy falls upon her knees" has been changed to "sweet magnolias blooming in the trees" at NBC; while all three networks changed the phrase "daddies and mammies" in *Waiting For The Robert E. Lee* to "grandpa and granny."

Other songs which the networks have either banned in their entirety or in which lyric substitutions have been made, *Billboard* reports, include such dangerous and perverting tunes as *Old Man River, Birth Of The Blues, Old Folks At Home, Carry Me Back To Old Virginia* and *Glory Road*.

But Presley carries on uncensored with such whizzes as *Blue Suede Shoes*, ("You can burn mah house, you can steal mah car, you can drain the likker from mah old fruit jar, but, baby, lay off mah blue suede shoes").

Or Presley's swell lesson in diction and dating, *Tutti-Frutti* ("Got a gal named Sue, she knows exactly what to do, tutti-frutti, oh-rooty, ba-ba-rooty"). All dis make us teen-agers chorus "Crazy, man," at Elvis.

The teenagers will get over their grotesque taste, but it's too late for the idiot censors of CBS and NBC who debauched the classic folk songs. That is the work of craven oafs lick-spitting whining minorities to the corruption of art.

New Thinking in Hollywood; Nat 'King' Cole to Promote Joan Crawford Picture, "Autumn Leaves"; Eartha Kitt in Glasgow, Scotland

Bystander
Des Moines Iowa
P. 3
Thurs 6.21-56

BY DOLORES CALVIN

New York.—(CNS)—New Thinking in Hollywood . . . It's beginning to happen more and more often that Hollywood is treating racial relationships exactly as they occur instead of weakening them down so that the story is so lost and its color gone that it not only offends nobody but doesn't interest anybody.

Latest producer to see the light is Frank Ross, who has bought the book and is filming John David Brown's "Kings Go Forth." The story is of a white-Negro relationship and Ross says this: "To buy a book and then throw out the very elements that made you buy it is nonsense."

And if the story might antagonize the South, Ross says; "That's the risk a produced must take . . . The other risk is complete anonymity. Turn out a picture that's not different, that doesn't take a chance, and like cats at night, all pictures look gray to the public."

* * *

The much travelled Louis Armstrong is due back in New York this week at his old haunting place—the Birdland. Trust that it won't seem so insignificant after all the places Louis' been roaming.

* * *

Velma Middleton rumored to be set to get married. After all these years, she took no chances with the bridegroom prospect and rather named the date and the place within the next two weeks.

* * *

Imagine a Negro artist being used to promote a Joan Crawford picture! We're referring to Nat King Cole, of course and the picture he's to help promote is "Autumn Leaves"—the veteran Crawford's latest flicker. In all trade papers, it's being advertised: "Nat King Cole sings the song that he pre-sold the title via more than 6,000,000 records!"

* * *

Pearl Bailey to do a lot of promoting on her new picture, "That Certain Feeling." She will work with Bob Nope on guest appearances and will open at the Paramount this week for a day. Paramount realizes—Pearlie can cell, and they're giving her the build-up.

* * *

We look dubiously at all the publicity going with the "Eddy Duchin Story." Not to take away from the guy's talent, but what a snob he was. He played only for the very, very wealthy and we can recall seeing him on the Kraft Music Hall radio program which gave Nat King Cole his his first break into the big time—as being not too happy with sharing pianist honors with Nat. Duchin was the star and he let everybody know it. Of course, it's not that way in the film.

* * *

Three "behind-thinking" Senators from Louisiana have proposed a bill for their state prohibiting television stations from "showing or displaying interracial theatrical, drama, vaudeville, burlesque, skits, dancing entertainment or any such program in which members of the white and Negro races participate or which involve social contacts between members of both races." The bill accuses television of causing all the integration harm. Aside: "Oh what programs Louisianans shall miss."

* * *

Sammy Davis, Jr.'s "Mr. Wonderful" will probably stay through the year on Broadway, its backers say. Sammy has done such a magnificent job of selling—that is getting on every radio and TV program possible to plug the show which had such bad notices from the critics—that almost all of the initial investment has been recouped. And with the summer here can make its best money. So the investors think they will have smooth sailing from here on.

* * *

Eartha Kitt in Glasgow, Scotland; Al Hibbler in Ottawa, Canada and the Teen-agers just leaving New York's Apollo.

National Negro Opera Company To Perform at the Metropolitan

Call P.9 Fri. 4-13-56

49

NEW YORK.—Some of the most exciting news in the music world today is the announcement that the National Negro Opera company has obtained the Metropolitan Opera House for a lavish and spectacular presentation of Dr. Clarence Cameron White's exotic Haitian opera "Ouanga." The production is scheduled for May 27. The opera will be presented in concert form with ballet in costume.

The cast for this mammoth production will include 10 famous leading singers; a chorus of 100 voices; a group of 40 professional and primitive dancers; and a Philharmonic orchestra of 52 seasoned musicians led by one of America's greatest conductors.

The Metropolitan Opera Association is the largest and most imposing institution for the production of operatic music in the world, and the assent of its distinguished trustees and eminent music director, Rudolf Bing, to open its doors to a Negro opera company represents a step in the direction of full integration and good will towards 15 million Negroes.

15-Year History

The National Negro Opera Company, under the dynamic leadership of its founder, Mary Cardwell Dawson, has achieved national and world-wide fame as the only opera company of its kind to present successful and consecutive productions for 15 years in key cities and in the largest auditoriums.

In 1941, the company gave its first opera performance in the Pittsburgh Syria Mosque, and has subsequently attracted thousands to its fine productions in the Chicago Civic Opera House and Coliseum; in New York's Madison Square Garden and Carnegie Hall; and at the Watergate, The National Guard Armory and Griffith Stadium in Washington, D.C., among other large cities and auditoriums.

During these fruitful years, the company has been interracial in casting, and has given countless young singers an opportunity to study and perform opera in the best traditions of the Old World. One of the opera company's early stars was Robert McFerrin, baritone, now a highly regarded member of the Metropolitan Opera Roster, and the second Negro to sing with that august body. (Marian Anderson was the first.) Now Mattiwilda Dobbs, coloratura soprano, is the third who will step before the proscenium lights at the Metropolitan in the coming season.

Has Social Significance

Beyond the singular importance of this opera production, composed by one of the finest musicians in the Negro race, is the manifestation of progress it gives to race relations at a time when the very foundations of civil liberties and integration of the Negro are being challenged and rocked by flagrant and dastardly acts of hate and violence throughout certain southern states. It is worthy of thought and reflection that music, the universal language of charity, peace and good will should arise as an instrument of harmony, understanding and brotherhood to aid in the struggle for respect and human rights for all citizens of these United States.

NNOC Will Stage Opera 'Ouanga' In Metropolitan

Defender Sat. 4-14-56
P.18
Chicago, Ill.

49

NEW YORK — National Negro Opera Co., founded and directed by Mary Cardwell Dawson, has secured, The Metropolitan Opera House for a lavish and spectacular presentation of Clarence Cameron White's exotic Haitian opera, "Ouanga" in concert form with ballet in costume Sunday, May 27.

The cast for this mammoth production will include 10 famous leading singers; a chorus of 100 voices; a group of 40 professional and primitive dancers; and a Philharmonic Orchestra of 52 seasoned musicians led by one of America's greatest conductors.

The Metropolitan Opera Association is the largest and most imposing institution for the production of operatic music in the world, and the assent of its distinguished trustees and eminent music director, Rudolph Bing to open its doors to this company denotes goodwill.

49a(3) 1956

Journal & Guide
Sat. 9-22-56
Norfolk, Va.
P.

49a(3)

Actor's Life Is A Busy One

The life of actor Sidney Poitier is a busy one. While on location in New York shooting the film, "Edge of the City" due for a national release soon, he was the center of attention from Harlem teenagers seeking his autograph.

Poitier first played a lead role in the TV version of this film which was then known as "A Man Is Ten Feet Tall."

Forthcoming Mau Mau movie thriller offers top-drawer tan acting cast

Afro American P. 2

By HARRY LEVETTO

HOLLYWOOD (ANP)—MGM Studio has assembled one of the most outstanding casts in Hollywood for its production of "Something of Value."

Sidney Poitier, whose sensitive performance in MGM's "Blackboard Jungle" has marked him as one of the outstanding colored actors on the screen today, will be seen in the demanding role of Kimani, Kikuyu native friend of Rock Hudson who becomes a Mau Mau in the story of modern Africa.

49a(3)
Baltimore, Md.

JUANO HERNANDEZ, in contrast to sympathetic performances in MGM's "Ransom," "Trial," "Stars in My Crown" and "Intruder in the Dust," plays an innocent appearing but ruthless native torn between ancient tribal beliefs and dedication to the Mau Mau cause. In one of the film's most dramatic scenes, Njogu's superstitions are used to force his identification of the Mau Mau leaders.

Sat. 9-8-56

William Marshall, beloved on the stage for his masterful performances — particularly in Broadway's "Green Pastures" —and long a television favorite, appears with Rock Hudson and Poitier in the film's top dramatic scenes. He portrays the leader of the Mau Mau's—a man both feared and respected.

PAUL THOMPSON, remembered for his film work in "Untamed," "White Witch Doctor," for his stage appearance in "The Shrike" and for TV's "Jungle Jim" and "Jim Bowie" series, will be seen as Sidney Poitier's boon companion.

Frederick O'Neal as Adam, another powerful Mau Mau leader, also shares scenes with Poitier and Hudson.

Negro Stars Fill Roles In Mau Mau Thriller

Daily World P. 3
Atlanta, Ga.
Thurs. 8-30-56

BY HARRY LEVETTE

HOLLYWOOD (ANP) -- MGM Studio has assembled one of the most outstanding Negro casts in Hollywood for its production of "Something of Value".

49a(3)

Sidney Poitier, whose sensitive performance in MGM's "Blackboard Jungle" has marked him as one of the oustanding Negro actors on the screen today, will be seen in the demanding Role of Kikuyu native friend of Rock Hudson who became a Mau Mau in the story of modern Africa.

DRAMATIC SEENS

to sympathetic performances in MGM's "Ransom", "Trial", "Stars in My Crown and "Intruder in the Dust', plays an innocent appearing but ruthless native torn between ancient tribal beliefs and dedication to the Mau Mau cause. In one of the film's most dramatic seens Njegu's superstitions are used to force his identification of the Mau Mau leaderhs.

William Marsha 11, beloved on the stage for his masterful performances - particularly in Broad way's "Green Pastures" - and long a television favorite, appears with Rock Hudson and Sidney Poitier in the film's top dramatic scenes. He portrays the leader of the Mau Mau's - a man both feared and respected.

Paul Thompson, remembered for his film work in "Untamed", "White Witch Doctor", for his stage appearance in "The Shirke" and for TV"s "Jungle Jim" and "Jim Bowie" series, will be seen as Sidney Poitier's boon companion.

One of the most interesting character actresses in the cast is 83 year old Madame Sulte-Wan, the first woman Negro actress to enter motion pictures. Signed by D. W. Griffith in the early 1920's, Madame Sulte-Wan made her debut in his production of "The Clansmen". She is perhaps best remembered for her work with Claudette Colbert in "The Maid of Salem."

All-tan jazz movie ready

Afro-American
49a(3)
P. 7

NEW YORK—Jack Goldberg, well known for many years as a producer of all colored pictures, is preparing for release a new 65-minute feature entitled Jazz Festival.

Baltimore, Md.

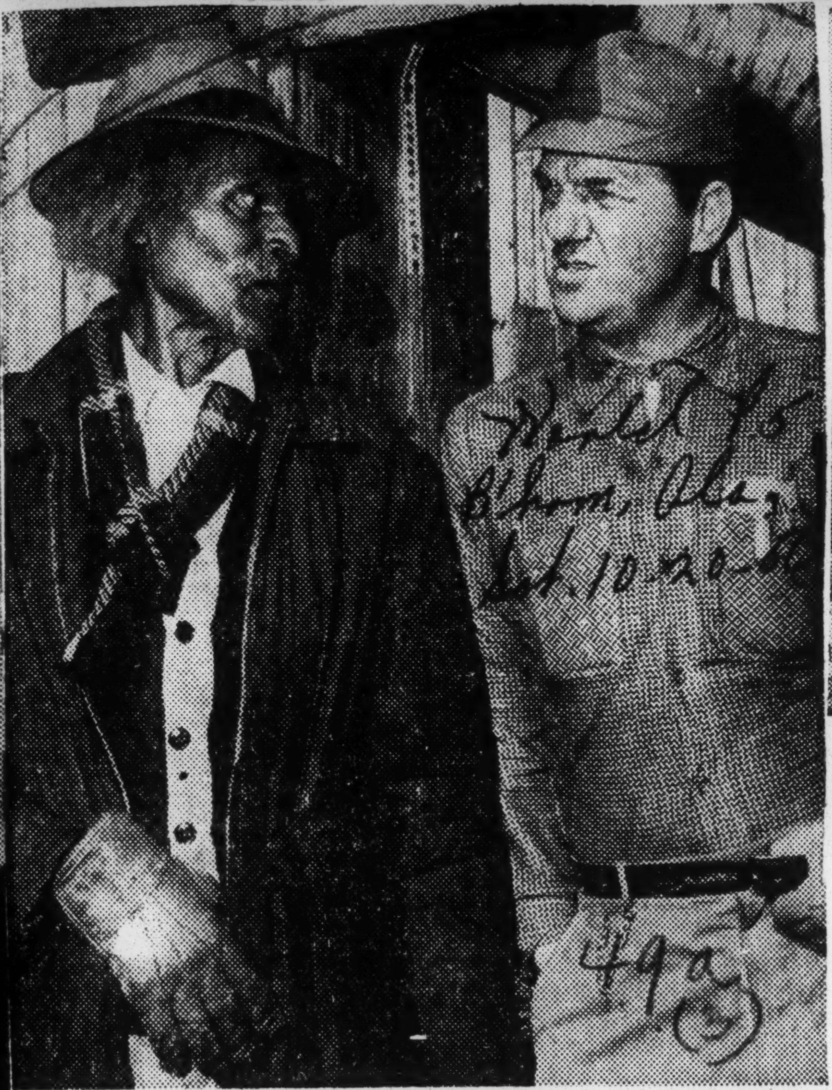
Released through Studio Films, the picture contains no plot but consists of a series of musical attractions tied together by the emceeing of Willie Bryant.

Sat. 10-6-56

In the cast are Count Basie, Cab Calloway, Ruth Brown, the Clovers, Duke Ellington, Larry Darnell, Herb Jeffries, Lionel Hampton, Dinah Washington, Sarah Vaughan, and Amos Milburn.

Courier
Sat. 9-15-56
Pittsburgh,
Pa.
P. 20

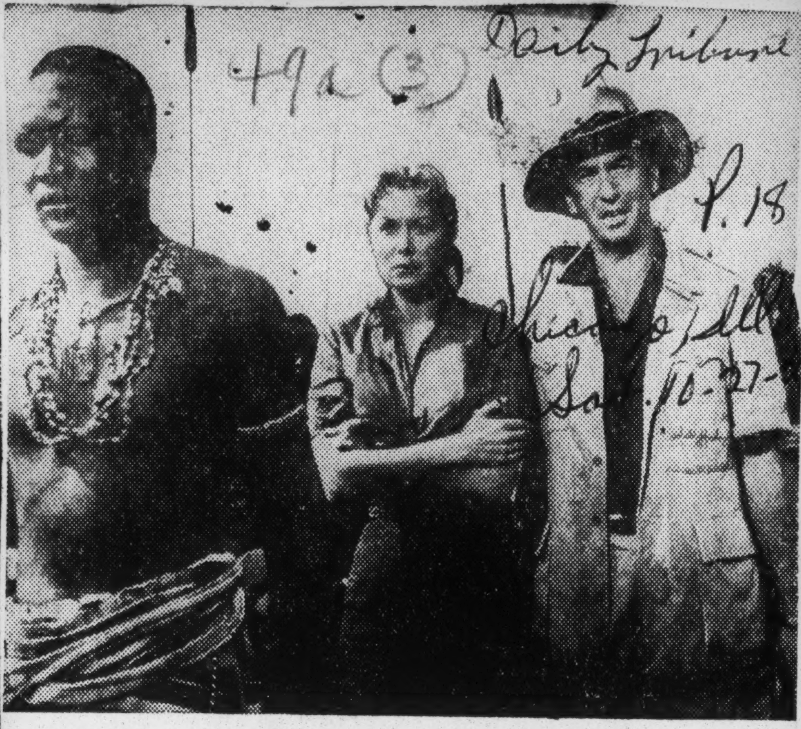
Gets Test—Talented and beautiful Margaret Tynes, who has had wide experience and success on Broadway via television, stage and screen, is being tested for the leading role in Virgo Productions' film version of "The Street." A best-selling novel by Ann Petry, the film will go before the camera in New York City early in November. It will mark the first attempt of any moviemaker to produce an all-colored dramatic story.



World [illegible]
B'ham, Ala.
Sat. 10-20-56

49a
(3)

CENTENARIAN IN FILM — Uncle Pleasant is a man who, by his mere presence, is going to do some scene-stealing in "Baby Doll," the Tennessee Williams original scren drama soon to be released. The part Negro part Choctaw Indian from Benoit, Miss. is believed to be 107 years old, and in perfect physical condition, He is shown with veteran actor Karl Malden, who stars in the movie. (NEWSPRESS PHOTO).



49a (2)
Daily Tribune
P. 18
Chicago, Ill.
Sat. 10-27-

"ODONGO"—Rhonda Fleming and Macdonald Carey play the starring roles in this dramatic story of a big game hunter and a woman veterinary who challenges Africa's savage wilderness for love and finds it despite the threat of terrifying perils. (A Columbia picture in CinemaScope at the Roosevelt.)

49a(3) 1956

Niger River Is Scene Of "Freedom Filming"

Daily World P.3
Sat. 4-28-56
Atlanta Ga.
49a(3)

ONITSHA, Nigeria-- Thousands lined the River Niger today under a bright sky for the river festival sequences in the filming of "Freedom." For the second time this week crowds thronged the new market place here with its broad sweep of concrete steps leading down to the river to take part in scenes which will be featured in the film of the all-African play.

Specially painted canoes manned by twenty men raced downstream with their multi-colored paddles flashing in the sun to the accompaniment of the rhythmic beat of drums and excited cries from the crowd. A near photo finish had the audience cheering wildly. Three cameras filmed the scene as a roving microphone recorded drum music and crowd reaction.

The Obi of Onitsha and his chiefs occupied a position of honor among the spectators on top of the steps before a specially-erected pavilion decorated with richly colored Kentish cloths. A procession of Haussa chiefs on horseback were also shot.

This climaxed a busy week of filming here under a brilliant sky.

Almost every day both Onitsha papers have carried front-page stories reporting the events and welcoming the opportunity for Onitsha citizens to participate in the preparation of this ideological weapon of world significance.

Describing Nigeria's efforts to build a nation based on integrity and justice, Nigeria Spokesman wrote, "The visit of Moral Re-Armament with its emphasis on absolute standards of honesty, purity, unselfishness and love will help us in our endeavors."

British/Negro actor seen in film

Tribune P.22
Fri. 5-4-56
Los Angeles, Calif.
49a(3)

Featuring British Negro actor Orlando Martins, "Ivory Hunter," story of one man's struggle to save the wild game of Africa from extinction by establishing the National Parks of Kenya, will be the full-length feature presentation on "Famous Film Festival" Sunday, May 13 (KABC-TV 7:30 p.m.

The semi-documentary drama was filmed in the Kenya, Tanganyika and Uganda areas of East Africa.

Sidney Poitier Wins A Claim For Movies

World P.4
Fri. 5-4-56
B'ham, Ala.
49a(3)

HOLLYWOOD—(ANP) —One of the most brilliant young actors to come to Hollywood in the last decade is husky, soft-spoken Sidney Poitier, currently appearing in William A Wellman's 'Good-bye, My Lady," a Batjac production for Warner Bros

Poitier, who rose to Broadway fame with his unforgettable perfor- TRATION—Eta Lambda hCapter of mance in the original stage version of "Anna Lucasta," made his Hollywood debut in "No Way Out," with Richard Widmark

This was followed by top featured portrayals in 'Cry, the Beloved Country,' Red Ball Express,' 'Home of the Brave' and 'Go Man Go.' Poitier climaxed this string of performances by winning national critical acclaim for his excellent acting job in 'Blackboard Jungle.'

In 'Good-bye, My Lady,' Poitier plays an important supporting role to share Walter Brennan, Phil Harris and Brandon de Wilde, Tribute to Poitier's ability came from director Wellman, who after reading the script of the James Street novel said, "Get me Sidney Poitier for the part of Gates Watson. He's the only man that can do the job I want."

"Autherine Lucy Story" for Films

State Press
Fri. 6-1-56
Little Rock, Ark.
49a(3)

HOLLYWOOD, Calif.—A feature production is in the works which will parallel the famous Autherine Lucy story in Tuscalbosa, Alabama. John O. Kellens, who has written "Young Blood" will do the screen play and the whole film will be produced at a cost of $200,000 - - a modest budget. Titled "Incident on The Campus."

The man behind the production is Albert Black, a television producer.

Call Kansas City Mo. Fri. 8-3-56 P. 8

ATTLE FILM PREMIERES.—Otis Greene, right, confers with Star John Payne during a Korean battlefront sequence from "Hold Back the Night," Allied Artists film which premiered last week in a weekend camping trip at Camp Pendleton, just out from Hollywood. Greene portrays an heroic medic of Marines saving the lives of many comrades-in-arms, including that of Commanding Officer Payne, in the wartime drama. More than 200 film stars and Hollywood writers including THE CALL's correspondent, Harry Levette, enjoyed lunch, dinner and the first showing of the film at the world premiere held in the Crest theater in Oceanside.

49a(3)

Motion Picture Firm Appoints Consultant

NEW YORK—May Kinckle Dammond has been appointed as a special publicity consultant for United Artists, it was announced this week by Roger H. Lewis, national director of advertising, publicity and exploitation.

49a(3)

Mrs. Dammond will begin her assignment with two new UA releases, Robert Rossen's "Alexander The Great," starring Richard Burton, Fredric March, Claire Bloom and Danielle Darrieux, and "Trapeze," the Hecht and Lancaster circus spectacle, starring Burt Lancaster, Tony Curtis and Gina Lollobrigida.

MRS. DAMMOND also will serve as a liaison contact with the Negro press.

Before joining United Artists, Mrs. Dammond was director of publicity and promotion for the YWCA of New York and television and radio editor of Junior Scholastic magazine. She also has been associated in various writing capacities with the Pfaff Sewing Machine company, the onde Nast company and Bur- ngton Mills Corporation.

SHE IS A graduate of Talla- ga college and the New ork School of Social Work.

private life she is the wife Howard Dammond, a re- arch physicist and project rector in the School of Engi- eering, New York Univer- y.

The Dammond live in Great eck, L. I., and have a 14- ar-old son Howard Kinckle ammond.

Journal & Guide

Important Post

P.2 Sat. 6-2-56
49a(3)
Norfolk, Va.

A "first" in the public relations field has been set by Mrs. May K. Dammond, Talladega college graduate and former New York YWCA promotion-publicity director.

She has been appointed a special publicity consultant for the United Artists motion picture corporation. In addition to her YWCA work, Mrs. Dammond has been associated as a writer with several noted firms.

All Negro Rock 'n' Roll Film A Smash Hit In N.Y. Premiere

Call 7-8 Kansas City, Mo.

Fr. 11-9-56

NEW YORK—For the first time in the long history of the motion picture industry a feature-length film written, produced, financed, staged, directed and acted by Negroes has scored an unprecedented triumph at its New York premiere.

The production is 'Rockin' the Blues', a rock 'n' roll spectacular which had its first showing at Harlem's famed Apollo Theatre, the nation's No. 1 showcase for top live entertainers.

Because of the tremendous interest in the film production prior to its inaugural the Apollo management did not follow its custom of booking nationally-known stage talent for the run of "Rockin' the Blues".

Public acceptance of the production more than warranted this decision. Crowds lined up before the Apollo box office long before the film had its premiere and continued during the week's run.

'Rockin' the Blues' is not a novelty film. It is a full-length musical spectacular with 18 original song and dance numbers destined to be heard on juke boxes, on radio and television in the months to come.

The individual force behind the production is Fritz Pollard, head of Fritz Pollard Associates, with executive offices in the General Motors building, New York. Pollard, who won fame as the first Negro to be elected to the All-American football team, when he was the outstanding gridiron star at Brown university, welded together the directorial, technical, writing, staging and entertainment talent which turned out the production. He also supplied all the capital required for this high-budgeted film feature.

The entire production was under the supervision of Mr. Pollard. It was staged by Irvin C. Miller, of "Brown Skin Models" fame. Andy Kirk was supervisor of music. Teacho Wiltshire's band, with Wiltshire at the piano, and Al Casey, Al Lucas and Stick Evans, made the principal contributions. Jack Etra, of Jackie Gleason TV film fame, was director of photography. Henry Van Kirk was production manager.

Principal hits in the film are Hal Jackson, M.C.; Connie Carroll, the Wanderers, Linda Hopkins, the Wanderers, Pearl Woods, Afro-Cuban Dancers. Five Miller Sisters, Reese LaRue and the Harptones.

Starred in the comedy sequences are Moreland and Miller with Mantan Mooreland wildly greeted at his every appearance.

Red Hot Rock 'n' Roll Film With Negro Cast

Call p. 13 Kansas City Mo.

Fr 10-26-56

NEW YORK. — Appearing in a new role based on many years' successful association in show business, Fritz Pollard, nationally-known as the first Negro ever to make the all-American football team when he starred at Brown university, has emerged as a motion picture producer with a musical hit just unreeled in New York. The film had a gala opening at the famed Apollo theater in Harlem and was acclaimed by a premiere opening night of notables from the theater, motion pictures, stage, TV and the press.

"Rockin' The Blues" is the title of the all-Negro production which has been described by reviewers as "the last word in the current spectacular demand for "rock 'n' roll entertainment.." To attain this Pollard and his associates combed the country to select the strongest rock 'n' roll exponents extant.

With a real hot musical score and a story line ably handled throughout by the comedy team of Mantan Moreland and Flournoy Miller, Pollard, who has served as national chairman of the Negro Athlete Hall of Fame, has met the rock 'n' roll craze head on with a 70-minute feature, widescreen film that brings out the best of the talent of reigning stars.

The fast-paced tempo of the entire production coupled with the spectacular singing and dancing of big name entertainers and the back stage appearance of some of the most beautiful girls in the world add up to a rock 'n' roll feature certain to have audiences jumping.

Among the rock 'n' roll tops in the show are Connie Carroll, who shines with her share of the 18 new song numbers throughout the production. Also there's Pearl Wood and Toni Harris. Featured in the film are the Wanderers, the Harptones, the Hurricanes, the Five Miller Sisters, the Afro-Cuban Dancers and Teach Wiltshire's band.

These attractions are welded together in unique style with Hal Jackson, noted disc jockey making the introductions in rhyme. The story theme follows the antics of Mantan Moreland, famous for his part in the Charlie Chan pictures, and Flournoy Miller trying to crash the gate of a Broadway theater featuring a rock 'n' roll show.

Back stage antics of Moreland are uproarious, but still serve as a breather to the hot music, singing and dancing which marks the film from start to finish. Irvin S. Miller staged the production.

Top Negro Stars Get Dramatic Roles

BY HARRY LEVETTE

World P 4 Birmingham Ala.

Sat 10-6-56

HOLLYWOOD, Calif.—(ANP) — When MGM Studio runs the film of scenes shot for "Something of Value" this week high on the list of praise for outstanding performances will be Sidney Poitier, Juane Hernandez and William Marshall.

Sidney Poitier at Kimani, the boyhood chum of Rock Hudson, turned from a gentleman into a hardened Mau Mau as the cameras with Richard Brooks directing focused on scenes showing Poitier in a raid upon the farm of Hudson.

Juane Hernandez worked as Njogu leader of the renegade Mau Mau band, who murders Rock Hudson's sister—played by British star Wendy Hiller—husband. With his ability to portray startling realism, Hernandez had Dana Wynter and other cast members shivering.

Another sinister character, the leader of Mau Mau, was chillingly brought to life by William Marshall. As he arrived in Kenya, and walked quietly out of the airport terminal, the entire "Something of Value" set was quiet with suspense.

Between scenes, the trio talked "shop" with Rock Hudson and compared experiences in Kenya where Hudson and Poitier were on location for three weeks. Both Hudson and Poitier are eager to return to Kenya on a safari. Too busy for hunting with flim work, both men expressed a desire to search for big game on and near Mt. Kenya.

Finding the vast MGM sound stage transformed into a life-like replica of villages in Kenya, Poitier, Hernandez and Marshall spent between scene moments discussing with Director Brooks how the thatch hunts were actually constructed of mud and straw to insure realism.

Marshall said he wants a copy of the old dinner gong for his New York apartment.

Hernandez was intrigued with the trees—many of which bloom with red leaves in the African spring time.

Summing up their impressions of "Something of Value" Sidney Poitier remarked:

"Everything about "Something of Value" is valuable!

Journal & Guide
Sat. 5-5-56
P. 8
Norfolk, Va.

Boro President Visits Stars

Manhattan Borough President Hulan Jack recently visited the set of the movie, "A Man Is Ten Feet Tall" being filmed in New York. Here he chats with Sidney Poitier, right, and John Cassavetes, stars of the picture that deals with life on the waterfront.

Louise Beavers Has Sole Femme Role In New Pic

Call P. 8
Fri. 5-11-56
Kansas City

BURBANK, Calif. — Louise Beavers' role in Warner Brothers' "Good-bye, My Lady" marks the first time in her long and successful career that the actress has appeared as the only female member of a motion picture cast.

She portrays Aunt Bonnie Dew in the film version of James Street's touching novel about a boy and his dog, directed by William A. Wellman for Batjac productions. Walter Brennan, Phil Harris and Brandon de Wilde are starred. Much of the picture was filmed on location in Georgia.

Sidney Poitier Wins Acclaim In Hollywood

Call P. 8
Fri. 5-11-56
Kansas City
Mo.

HOLLYWOOD. — One of the most brilliant young actors to come to Hollywood in the last decade is husky, soft-spoken Sidney Poitier, currently appearing in William A. Wellman's "Good-bye, My Lady," a Batjac production for Warner Brothers.

Poitier, who rose to Broadway fame with his unforgettable performance in the original stage version of "Anna Lucasta," made his Hollywood debut in "No Way Out" with Richard Widmark.

This was followed by top featured portrayals in "Cry, The Beloved Country," "Red Ball Express," "Home Of The Brave" and "Go Man Go." Poitier climaxed this string of performances by winning national critical acclaim for his excellent acting job in "Blackboard Jungle."

In "Good-bye, My Lady," Poitier plays an important supporting role to stars Walter Brennan, Phil Harris and Brandon de Wilde. Tribute to Poitier's ability came from director Wellman, who after reading the script of the James Street novel said, "Get me Sidney Poitier for the part of Gates Watson. He's the only man that can do the job I want."

Call
Fri. 5-11-56
P. 8
Kansas City,
Mo.

LOUISE BEAVERS enjoys a between-scenes chat with Walter Brennan on location in Georgia for "Good-bye, My Lady," Batjac production for Warner Bros. In the James Street drama, directed by William A. Wellman, Miss Beavers has the sole feminine lead. Phil Harris and Brandon de Wilde also head the cast.

Afro-American

IN MGM FOLD — Danny Knight is the newest vocalist to be signed by MGM Records and by the sound of his first release, "The Searchers (Ride Away)," there is no doubt that the young gentleman is headed for big things in the record world.

49a (3)

[illegible]
4-27-56
P. 5
[illegible] Ala.

OLD PROS—Louise Beaver's role in Warner Bros.' "Goodbye, My Lady" marks the first time in her long and successful career that the actress has appeared as the only female member of a motion picture cast. Miss Beavers is shown on location in Georgia with another movie veteran, Walter Brennan (Newspress Photo).

49a (3)

Call
Fri. 5-11-56
P. 8
Kansas City, Mo.

SIDNEY POITIER has good reason to smile. The talented actor is winning new acclaim for his latest top performance in "Goodbye, My Lady," Batjac production for Warner Bros. William A. Wellman, director of the human interest story, considers Sidney one of the outstanding newcomers in Hollywood. Walter Brennan, Phil Harris and Brandon de Wilde star in the picture, which also features Louise Beavers in the sole feminine role.

O. Peterson, E. Garner Sign for Fox

Courier P. 23
Sat. 6-2-56
Pittsburgh, Pa.

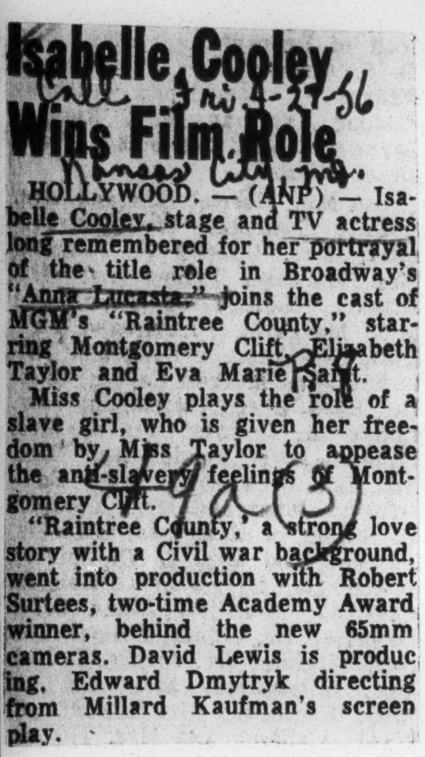
NEW YORK—Piano stylist Erroll Garner who is recuperating from a recent auto accident, and jazz pianist Oscar Peterson have been tabbed to supply the soundtrack solos in a scheduled 20th Century-Fox film version of the jazz novel, Solo.

The two internationally known ivory artists were selected on the basis of an informal "write in" poll conducted by Hal Holly whose column, Filmland Up Beat, is a feature of Down Beat magazine. The film is to be produced by Buddy Adler and is expected to go before the camera this month.

According to present plans Peterson will be used to double for the Vincent Jones character on the soundtrack while Garner's talent will be dubbed in sound for Ross Yeager. At present both Garner and Peterson are trying to set back engagements already contracted so as to be able to remain in Hollywood the length of time necessary for the completion of the vital soundtrack.

49a(3) 1956

ANNA LUCASTA



Isabelle Cooley Wins Film Role

Call Fri. 4-27-56

Kansas City, Mo.

HOLLYWOOD. — (ANP) — Isabelle Cooley, stage and TV actress long remembered for her portrayal of the title role in Broadway's "Anna Lucasta," joins the cast of MGM's "Raintree County," starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint.

Miss Cooley plays the role of a slave girl, who is given her freedom by Miss Taylor to appease the anti-slavery feelings of Montgomery Clift.

"Raintree County,' a strong love story with a Civil war background, went into production with Robert Surtees, two-time Academy Award winner, behind the new 65mm cameras. David Lewis is producing, Edward Dmytryk directing from Millard Kaufman's screen play.

49a(3)

Parts Played By Teddy, Hamp, Kid, Others In BG's Life Told In Film

HOLLYWOOD — Benny Goodman's great debt to Negro jazzmen and Negro musical sources is faithfully described in "The Benny Goodman Story," the screen biography of the famous clarinetist and band leader, starring Steve Allen in the title role and Donna Reed, academy award winning actress.

49a(3)

Journal & Guide

P. 16

The film depicts the musical career of Goodman from his childhood in Chicago to fabulous fame as a jazz star. It shows how Benny as a boy in short pants becomes fascinated by Negro jazz as played by Kid Ory's New Orleans band on a riverboat. Kid Ory, the great New Orleans trombone star, plays himself in the picture.

Norfolk, Va

• • •

STEVE ALLEN AS Goodman reenacts vivid and moving incidents in the life of the famous bandleader and reveals the clarinetist's great respect for Negro musicians and arrangers.

Sat. 2-4-56

In a scene in the Trombone Club in New York, Benny is shown taking part in an impromptu jam session with pianist Teddy Wilson, played by himself, and drummer Gene Krupa. Later he hires both men to play with him as members of a jazz trio and the band.

• • •

THE STORY OF THE creative musical partnership between Goodman and the late Fletcher Henderson is also pictured. Henderson, played by Sammy Davis, Sr., is so excited by hearing broadcasts of Benny Goodman's new big band in the early 30's that he introduces himself to the orchestra leader and offers to write a series of arrangements for the band.

Henderson's contribution to the success of the Goodman band was an important one, and the film describes it fully and movingly.

In addition to Ory, Wilson and Sammy Davis, Negro musicians in the cast of "The Benny Goodman Story" include trumpeter Buck Clayton, shown as a sideman with the great Goodman orchestra; and the inimitable Lionel Hampton, who with Goodman, Wilson and Krupa, helps to recreate the music of the Benny Goodman Quartet, one of the most renowned small combinations in jazz history.

Teddy Wilson Praises Goodman

Globe P. 7

Fri. 2-10-56

49a(3)

Benny Goodman received high praise this week from famed jazz pianist Teddy Wilson for helping to bring more democracy into the music business. Goodman, whose life story is told in the Universal-International Technicolor picture **"The Benny Goodman Story"** pioneered in mixing white and Negro musicians.

Nashville, Tenn.

Wilson commended "The Benny Goodman Story" for showing how Goodman integrated Negro musicians into his organization. "The picture shows the important achievement of Benny Goodman in bringing Negro and white musicians into an established musical organization on a level of equality," Wilson said.

After paying tribute to his ex-boss Benny Goodman, Wilson gave "The Benny Goodman Story" a high rating for artistic excellence and entertainment value. "It's a very entertaining film and exceedingly well made," said Wilson. "I think Steve Allen does a wonderful job of acting the part of Benny. It is a very positive picture which is bound to help a great deal in creating better understanding between peoples."

Wilson described his work on the film as "one of the most exciting and enjoyable musical experiences of my life." For the picture, the original Benny Goodman quartet of Goodman, Wilson, Lionel Hampton and Gene Krupa was reunited to play the music for the sound track.

"The Benny Goodman Story" Tells Role Of Negro Jazzmen In The Life Of Clarinet King

Advocate

Sat. 1-28-56

P. 1

Benny Goodman's great debt to Negro jazzmen and Negro musical sources is faithfully described in "The Benny Goodman Story," the screen biography of the famous clarinetist and band leader, starring Steve Allen in the title role and Donna Reed, academy award winning actress.

Jackson Miss.

49a(3)

The film depicts the musical career of Goodman from his childhood in Chicago to fabulous fame as a jazz star. It shows how Benny as a boy in short pants became fascinated by Negro jazz as played by Kid Ory's New Orleans band on a riverboat. Kid Ory, the great New Orleans trombone star, plays himself in the picture.

Advocate

Steve Allen as Goodman re-enacts vivid and moving incidents in the life of the famous bandleader and reveals the clarinetist's great respect for Negro musicians and arrangers. In a scene in the Trombone Club in New York, Benny is shown taking part in an impromptu jam session with pianist Teddy Wilson, played by himself, and drummer Gene Krupa. Later he hires both men to play with him as members of a jazz trio and the band.

49a(3)

Sat. 1-28-56

The story of the creative musical partnership between Goodman and the late Fletcher Henderson is also pictured. Henderson, played by Sammy Davis, Sr., is so excited by hearing broadcasts of Benny Goodman's new big band in the early 30's that he introduces himself to the orchestra leader and offers to write series of arrangements for the band. Henderson's contribution to the success of the Goodman band was an important one, and the film describes it fully and movingly.

P. 6

In addition to Ory, Wilson and Sammy Davis, Negro musicians in the cast of "The Benny Goodman Story" include trumpeter Buck Clayton, shown as a sideman with the great Goodman orchestra; and the inimitable Lionel Hampton, who with Goodman, Wilson and Krupa, helps to recreate the music of the Benny Goodman Quartet, one of the most renowned small combinations in jazz history.

49a(3)

TEDDY WILSON, LIONEL HAMPTON AND KID ORY
What They Did For Goodman Depicted In Film

Atlantic's Album On Benny Goodman Scoring Heavily

Call P. 9

Fri. 4-13-56

NEW YORK. — "The Benny Goodman Story" was still a Hollywood question mark when a year ago Atlantic put together a session with Jess Stacy at the helm of a crew of other Goodman greats. Not only was the idea a stroke of imaginative genius but, as could have been predicted, the results were extraordinary—so extraordinary, in fact, that in this new era of Goodmania with its flood of reminiscent platters "Tribute To Benny Goodman" (1225) is the one that's taken the cake!

Kansas City Mo.

49a(3)

John S. Wilson, writing in the New York Times, may well have pin-pointed the reason why this set of sounds has found the heart of the nostalgia. " the free swinging looseness that escapes the studio formed big bands that determinedly try to achieve the relaxation that came to the original Goodman crew only after long experience as an organized group . ." makes this record better.

Hi-Fi magazine tossed some plaudits at "Tribute," too, and said right out, ". . this disk is . the most enjoyable of the latter day Goodman revivals." The Hi-Fi article points up another matter which may well turn this collection into a pricelss bit of wax. "There is Ziggy Elman, apparently playing his heart out and somehow managing to make his lone trumpet sound like the powerhouse of the whole trumpet section. This disc might be Elman's swan song. Early in the session, his lip began to bleed, but he insisted on continuing and blew some of his best work through bloody lips." This is certainly a sad note but as Hi-Fi added, "If the Atlantic recording should mark the end of Elman's career, he couldn't go out more gloriously."

"Tribute" is the latest demonstration of Atlantic's growing success in the jazz field. Not only did the firm anticipate a trend but produced the sides which would become the pure delight of fans and critics alike above all others.

49a(3) 1956 BILL ROBINSON STORY

Rob Roy Offers Few Suggestions

BY ROB ROY

The "Bill Robinson Story" in film appears certain of being made. This was indicated this week when Farty Forkias, who managed "Bojangles" most of his life met with Universal-International brass Aaron Rosenberg and Valentine Davies. "Looks promising" was Marty's statement to the press when the conference was over.

A Bill "Bojangles" Robinson picture could be quite interesting and entertaining if made correctly. It can provide major slip-ups if the producer-director becomes careless and resorts to type. Even the "Bojangles' type could go amiss if Marty and Bill's widow aren't careful about the things they allow in the script.

What "Bojangles" did for various charities about the nation; his dancing exhibitions as a mere kid and later as an old man would be particularly gratifying to watch on the nation's screens. And certainly his ability to "steal" the show at most every performance, however many artists were on the bill, offers another interesting exhibition of his talents and ability to put himself and his performances over.

Finding someone to dance like Robinson, sing like him and whistle out of the side of his mouth shouldn't be dificult to do. Bill danced in so many cities from the professional stage and in the street and at benefits make it easy to remember his style and routines. And there are a few dancers who can well repeat a number of his steps.

It is safe to say Bill Bailey, who looks something like the late dance star and can repeat a portion of his favorite routines, could do the adult performances in the pix quite capably. And the same may be said for Honey Coles of the team of Atkins and Cole. And likewise the hoofers can sing somewhat on the Bill Robinson kick.

Another angle to be suggested is to have Bailey or Coles as the dancer with the king of mimics, George Kirby taking the voice roles from behind the scenes. This bit of dubbing-in would certainly not be difiicult for a fantastic Hollywood. Kirby could sound more like Robinson than any other person we know. He could even whistle like Bill and not even the late "Bojangles" could say "copisetic" more "authentic" in sound than Kirby.

As to young "Bojangles," there are quite a few youngsters who could be taught the steps employed to lanuch the late dancer's career. Chicago has a couple, New York, three and even Los Angeles boasts one. Or they might even dress Teddy Hale in buster brown clothes and pass him off as young Bill Robinson. Hollywood has a way of making octogenarians look 60 years younger. Teddy Hale is not quite that old yet.

There will be those who'll wager on Universal making a different approach to the Bill Robinson Story. But please say it isn't so that a Hal Leroy, Fred Astaire or some other of the "right persons" to be acceptable to Dixie" be given the major role. Better actors? Of course they know more about playing movie roles than some we've suggested, but what of that? It will be well for Universal-International to take a page from the book of "Carmen Jones" and see what happens when actors are made overnight. Joe Adams, the West Coast disc jockey had no previous movie experience, but who'll believe it when watching his as "prizefighter" and champion in the Dot Dandrige - Belafonte starrer?

49a(3)

Los Angeles

P. 15

Cal. Eagle

Jan 5 56

49a(3) 1956

CARIBE GOLD

Floridians See Filming Of 'Caribe Gold'

Ethel Waters Given Key To City As Cast Visits With Mayor

By ALLAN McMILLAN

KEY WEST, Fla. — Mayor C. B. Harvey of Key West paid tribute to Ethel Waters, one of America's most outstanding actresses by giving her a gold key to the city at a ceremony on the motion picture set where Splendora Films is shooting scenes for their new picture.

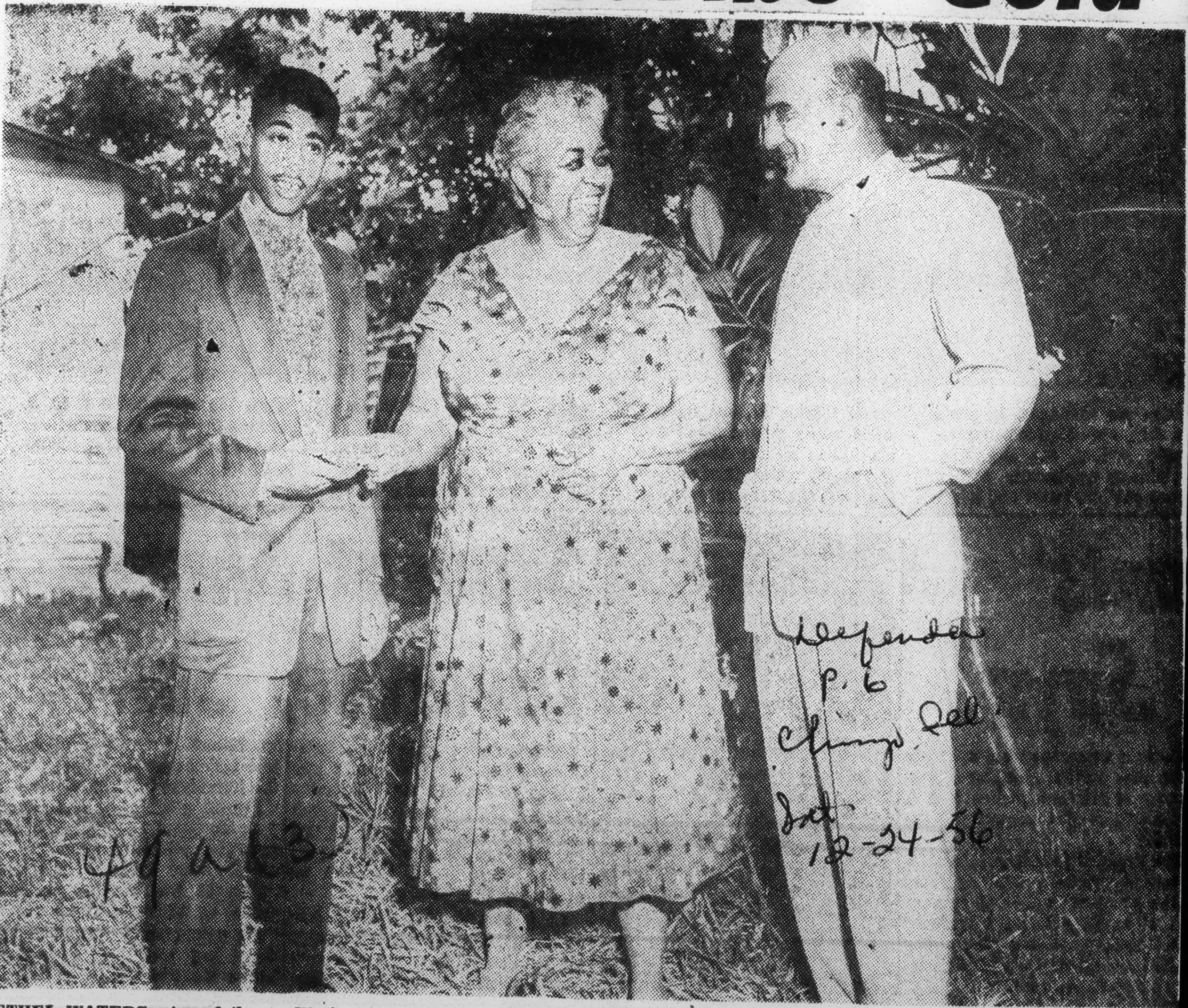
Mayor Harvey also bestowed honor upon William Edwards, 17-year-old honor student at Douglas High school and the first Negro boy in the history of this quaint Florida vacation spot to ever hold the appointment of "Student Mayor" for one day.

"Caribe Gold" being produced by Warren Coleman for Splendora Film Corporation began in Key West on last Monday with an inter-racial cast headed by Ethel Waters and supported by Coley Wallace, fighter who portrayed the title role in "The Joe Louis Story;" Goeffrey Holder, folk dancer from Trinidad who appeared in "House of Flowers;" Richard Ward of "Member of the Wedding;" Diana Sands and Cicely Tyson, two young starlets.

Others in the cast included Peter Dawson, Cecil Cunningham, Ruth Sawyer, Henry Heyward, Fred Stern, William T. Hill, George Renna, Fred Taylor. The Trinidad Dancers and more than 100 extras from Key West.

The film story is one of the Key West "Shrimpers," a husky bunch of fisherman who defy the treacherous hazards of the Gulf of Mexico along with all of its excitement and intrige. The story was written by Charles Gossett, a former Navy man who gathered the material while stationed at Key West during the war.

Defender
p. 6
49a(3)
Chi Ed
Sat
12-24-56



49a(3)

Defender
p. 6
Chicago Ed.
Sat.
12-24-56

ETHEL WATERS, star of the picture "Caribe Gold" is shown receiving key to Key West (Fla.) where pix is being made from student "mayor" William Edwards in the presence of Mayor C. B. Harvey, right. Presentation was at a pre-shooting ceremony.

Defender P.4 2d Chicago Sat 12-29

49 a (3)

SCOOGIE BROWN, left, and Leo Ryers, famous african-folklore dancers are shown as they arrived in Key West to begin work in the picture; "Caribe Gold." Picture stars Ethel Waters with Warren Coleman directing.

Ethel Waters, Colee Wallace In Premiere

Colored

p.3

Atlanta,

KEY WEST, Fla. — 1 (ANP) — The motion picture "Carib Gold," filmed in its entirety in Key West Fla., and starring Ethel Water, Colee Wallace, Peter Dawson and William Hill, will have its world premiere in that city starting Sunday, Sept. 30.

492(3)

Owing to the tremendous impact of the documentary background in which the story has been created, two theatres will show the picture.

Wed 9-26-56

The story theme revolves around a shrimping boat and its crew who chance to find a cache of sunken treasure. The human traits and characters of the men aboard the ship and in their haunts ashore become dramatic dynamite as the picture reaches its climactic ending.

Ethel Waters protrays the mother of the shrimp boat sailor, Colee Wallace, bent on avenging the murder of his best friend. In the film she also sings a new and lilting song number in her inimitable style.

William Hill as the ship's captain and Peter Dawson as the mate and ship's part owner are vital and realistic in their difficult roles.

The filming, and now the world premiere of the motion picture CARIB GOLD mark the first time this southermost city of the nation has been selected for such an occasion.

Dandridge Gets Roles In Foreign Films

Advocate
Sat. 6-23-56
Jackson, Miss.

Hollywood, Calif., June 19 — Word that Dorothy Dandridge will live part of each year in Europe in order to star in French and Italian films was brought here by Earl Mills, personal manager for the star, on his return from London.

Mills accompanied the actress-songstress to England for her record-breaking four-week engagement at the Savoy Hotel in London and met with European film producers to arrange her first motion picture vehicles abroad .

Miss Dandridge begins in "The Short Cut," for producer Henri Bovard for Prima Films in August. The love story of an Italian army officer and a girl in a conquered country will location in Southern France.

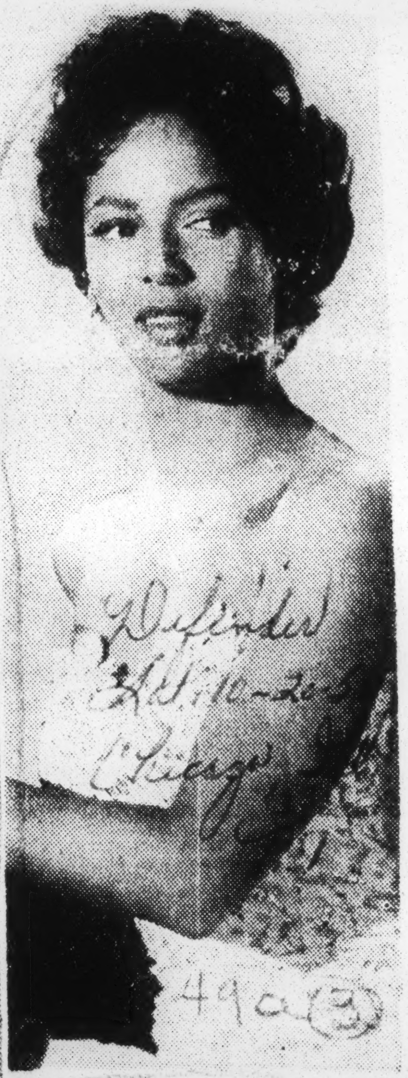
Second film commitment on her schedule is with producer Roland Girad of Film Cyclope Company to star in a screen adaptation of "Tampango," a short story by Prosper Merimee, who wrote the original "Carmen." Date for production of the sea opic will probably be early spring, according to Mills.

"The First Eve," a French musical, is the third film on tap for the star of "Carmen Jones."

Twentieth Centry-Fox still holds a contract for one starring film a year for Miss Dandridge. Postponement of her start of "Island in the Sun," until January, 1957 has made it possible for her to begin her foreign film activity this year.

Courier
Sat. 6-13-56
Pittsburgh, Pa.
P.2
49a(3)

Dot's Designer— Here is lovely Dorothy Dandridge with the film designing expert who designed her clothes for the forthcoming picture, "Island in the Sun," by Daryl Zanuck. Designer is David Ffolkes.



Defender
Sat. 10-20-[illegible]
Chicago
49a(3)

DOROTHY DANDRIDGE, one of nation's top singers who scored smash hit last week on national TV tribute to Cole Porter is now in the West Indies for filming of "Island in the Sun" in which she will play straight dramatic role. Dorothy's hope is to switch from singer to dramatic actress.

49a(3) 1956

FURY

Lang, Director of 'M,' Seeks to Escape Net

Herald Tribune 4.1-B

New York Sun. 5-20-56

By DON ROSS

When Fritz Lang, the bemonocled Austrian-born director was asked the other day what he regards as his greatest film achievement, he answered quickly: "M."

"M," with Peter Lorre as the psychopathic killer who whistles a few bars of Grieg when seized with a compulsion to kill children, was made twenty-three years ago before Mr. Lang left Germany because of his inability to stomach Hitler. It established Mr. Lang as a great director and is looked upon now as a film classic.

His Latest Film

For the past twenty-two years Mr. Lang has been making pictures in Hollywood. He was in New York in connection with the opening of his newest film, "While the City Sleeps," an RKO Radio release at the Criterion.

When Mr. Lang was asked what he considers his greatest achievement in this country he at first had nothing to say. This was not, it developed, because he feels he has made nothing good here; it was because he apparently feels that nothing he's done comes up to the lofty standard set by "M."

49a(3)

His Best Work

Thinking back on his successful American films, he mentioned "Scarlet Street," with Edward G. Robinson and Joan Bennett; "Clash By Night," in which Marilyn Monroe had her first dramatic part; "Fury," a study of mobs and lynching with Spencer Tracy; "Woman in the Window," with Mr. Robinson, a story of the desperate things that can happen to a respectable man who has one unguarded moment, and the present "While the City Sleeps," which involves a psychopathic killer and the struggle for power on a big newspaper.

Mr. Lang considers "Scarlet Street" the best of his American efforts. It was the only picture he has made in this country in which, like "M." he had complete control over the product. Both were produced by his own company.

Herald Tribune

In all his other American pictures, except for several where he was under contract to Metro-Goldwyn-Mayer, Mr. Lang has been a free-lance director hired by a producing company which has had final control over the film. In most of his contracts with companies Mr. Lang reserves the right to make the first cutting of the film; after that the producer can do what he wants and sometimes, according to Mr. Lang, he does some rather odd things.

49a(3)

P.2

Mr. Lang, who is now sixty-five, was asked what picture he would most like to make if he had his own way and could finance his own films.

"Dark Spring," he said promptly. This is an original story written by Michael Ladde. It is about a girl and a boy. She is thirteen and he is fifteen. Mr. Lang, who owns the story, declined to outline the plot, other than to say that it was a tragedy even though "it doesn't quite come to murder." He said he fears that, since the plot is a simple one, someone reading it in the newspaper might steal it.

Times
Sun, 3-4-56
P. 57
New York
N.Y.

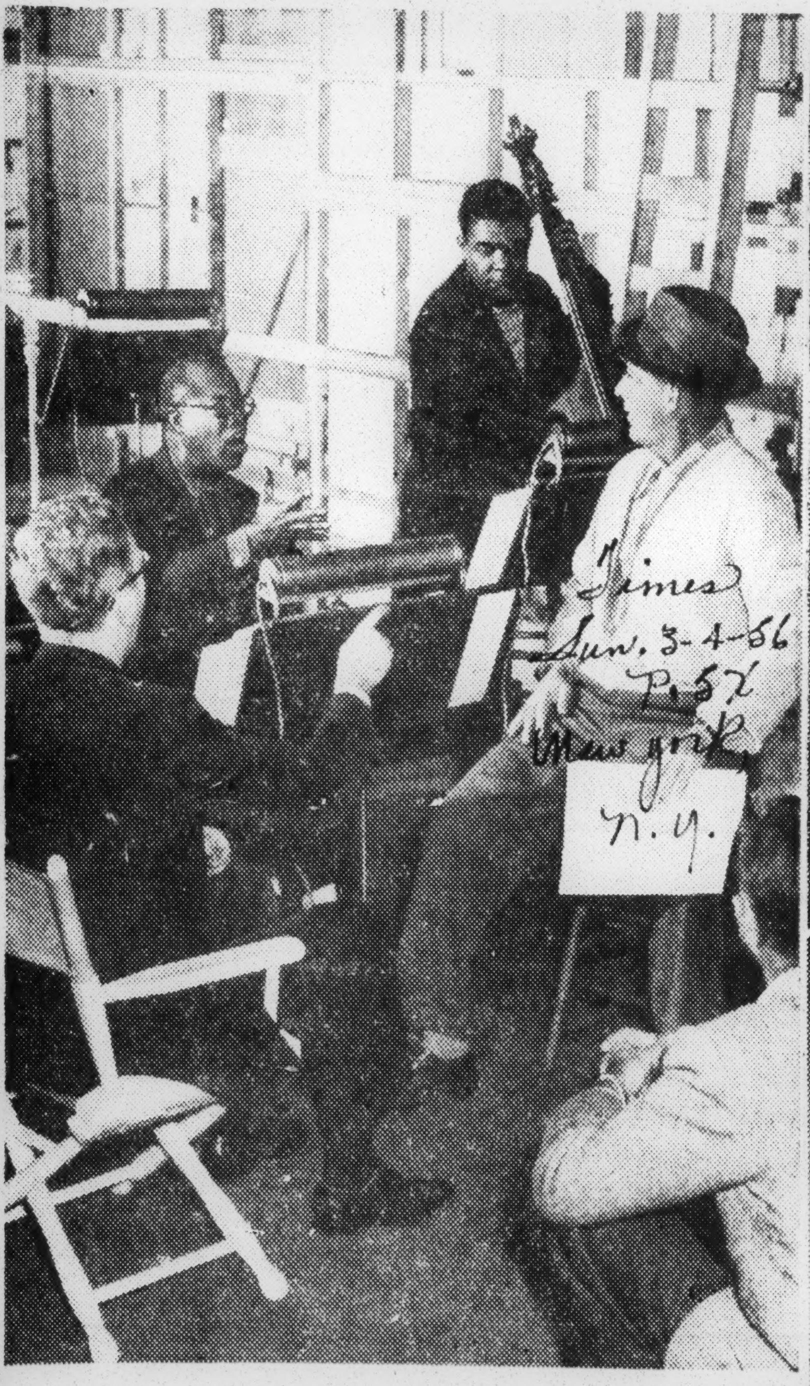
Times
Sun. 3-4-56
P. 57
New York
N.Y.

New York
N.Y.

CAMERAS CAPTURE 'HIGH SOCIETY' FIGURES AT WORK AND AT PLAY ON A STUDIO SET

49a(3)

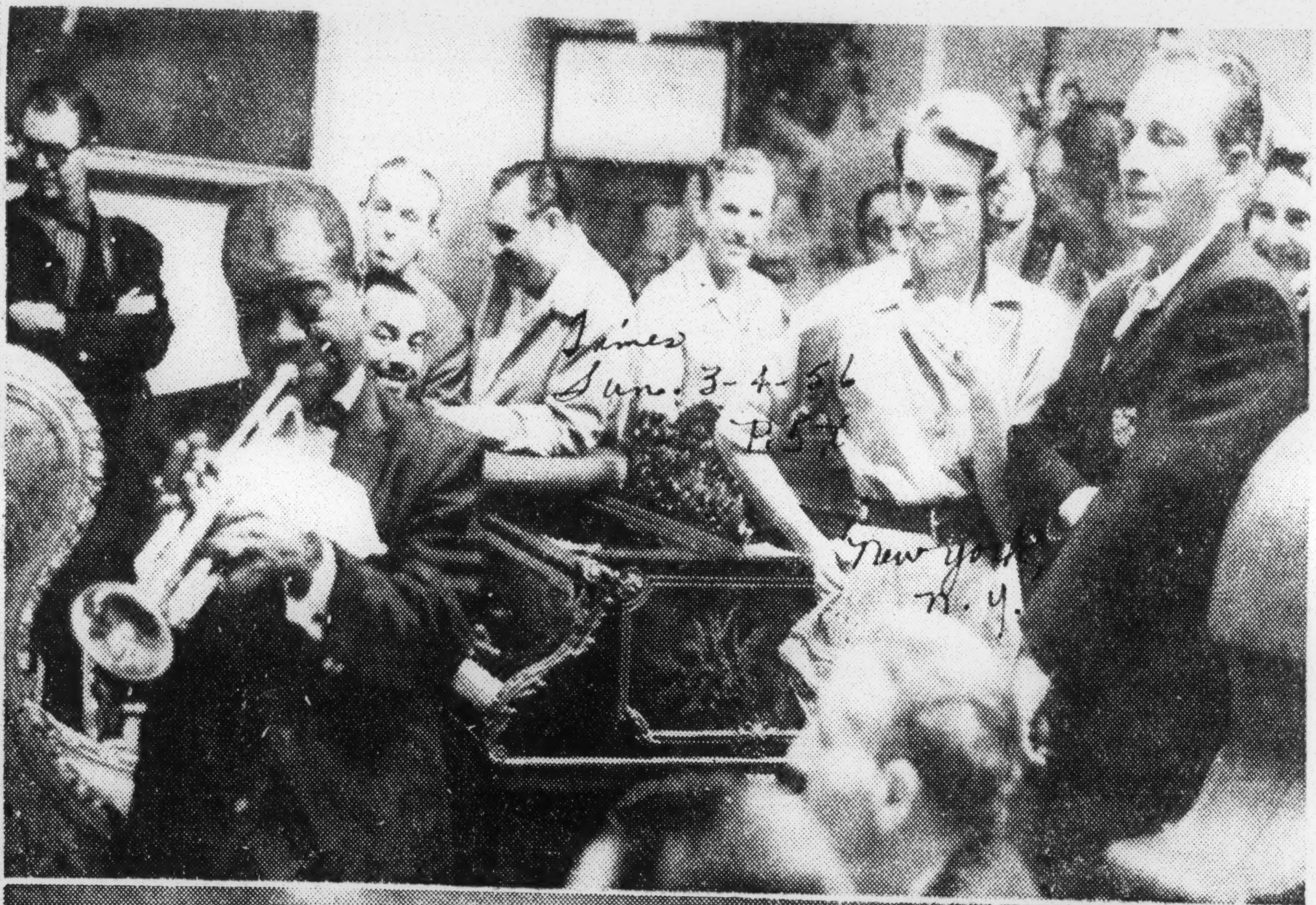
Above: In Hollywood, bespectacled Louis Armstrong and Bing Crosby (wearing hat), portraying a debonair sportsman, rehearse one of Cole Porter's tunes for "High Society," Metro's musical remake of its 1940 hit "The Philadelphia Story." Top, right: Director Charles Walters prepares a dance number with Grace Kelly, playing a socialite, and Frank Sinatra, as a reporter. Bottom: Between scenes, Mr. Armstrong starts a jazz session for members of the company, including Miss Kelly and Mr. Crosby, right. The film is due here this summer.



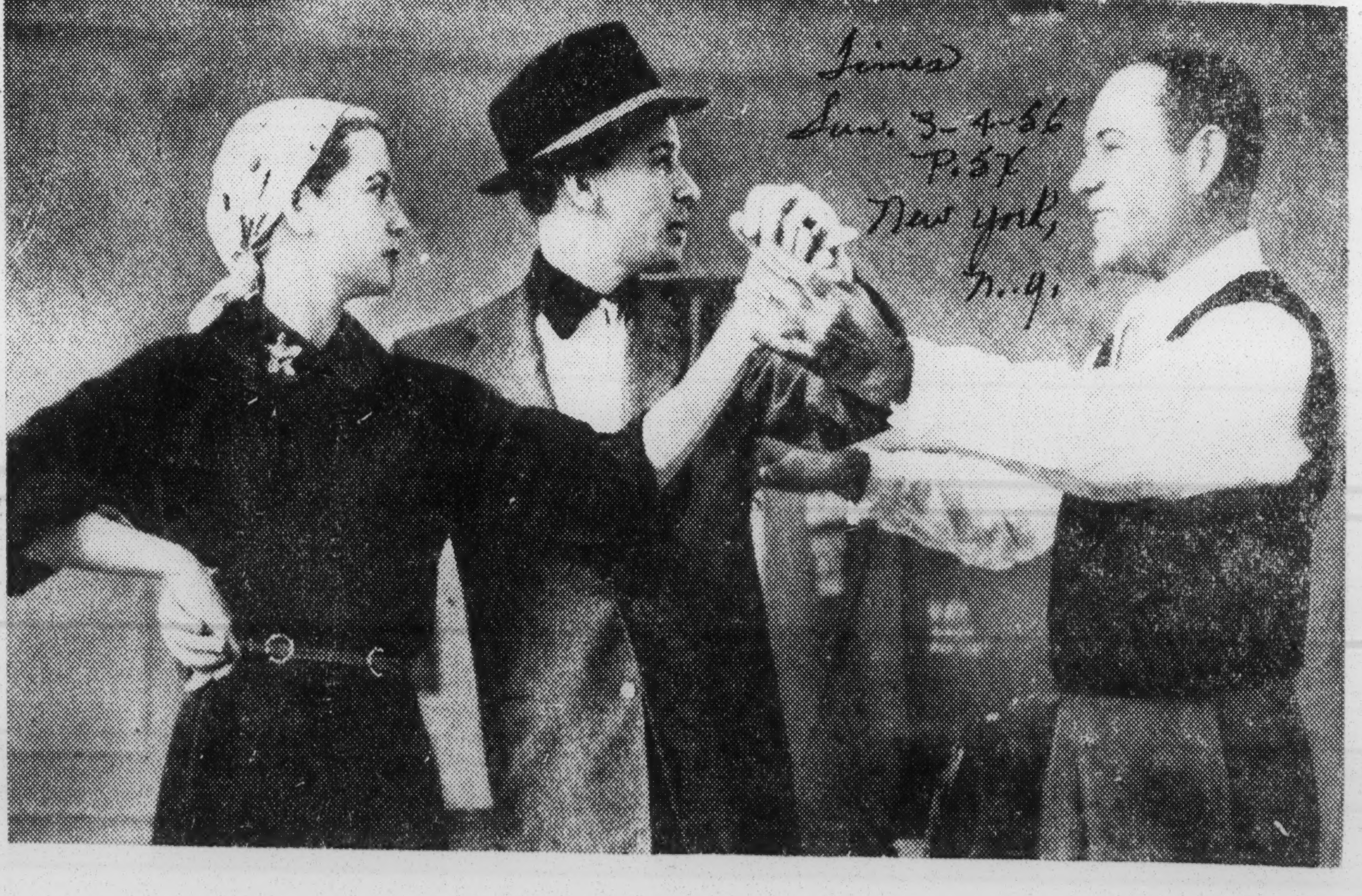
Times
Sun. 3-4-56
P.57
New york,
N.Y.

CAMERAS CAPTURE 'HIGH SOCIETY' FIGURES AT WORK AND AT PLAY ON A STUDIO SET

Above: In Hollywood, bespectacled Louis Armstrong and Bing Crosby (wearing hat), portraying a debonair sportsman, rehearse one of Cole Porter's tunes for "High Society," Metro's musical remake of its 1940 hit "The Philadelphia Story." Top, right: Director Charles Walters prepares a dance number with Grace Kelly, playing a socialite, and Frank Sinatra, as a reporter. Bottom: Between scenes, Mr. Armstrong starts a jazz session for members of the company, including Miss Kelly and Mr. Crosby, right. The film is due here this summer.

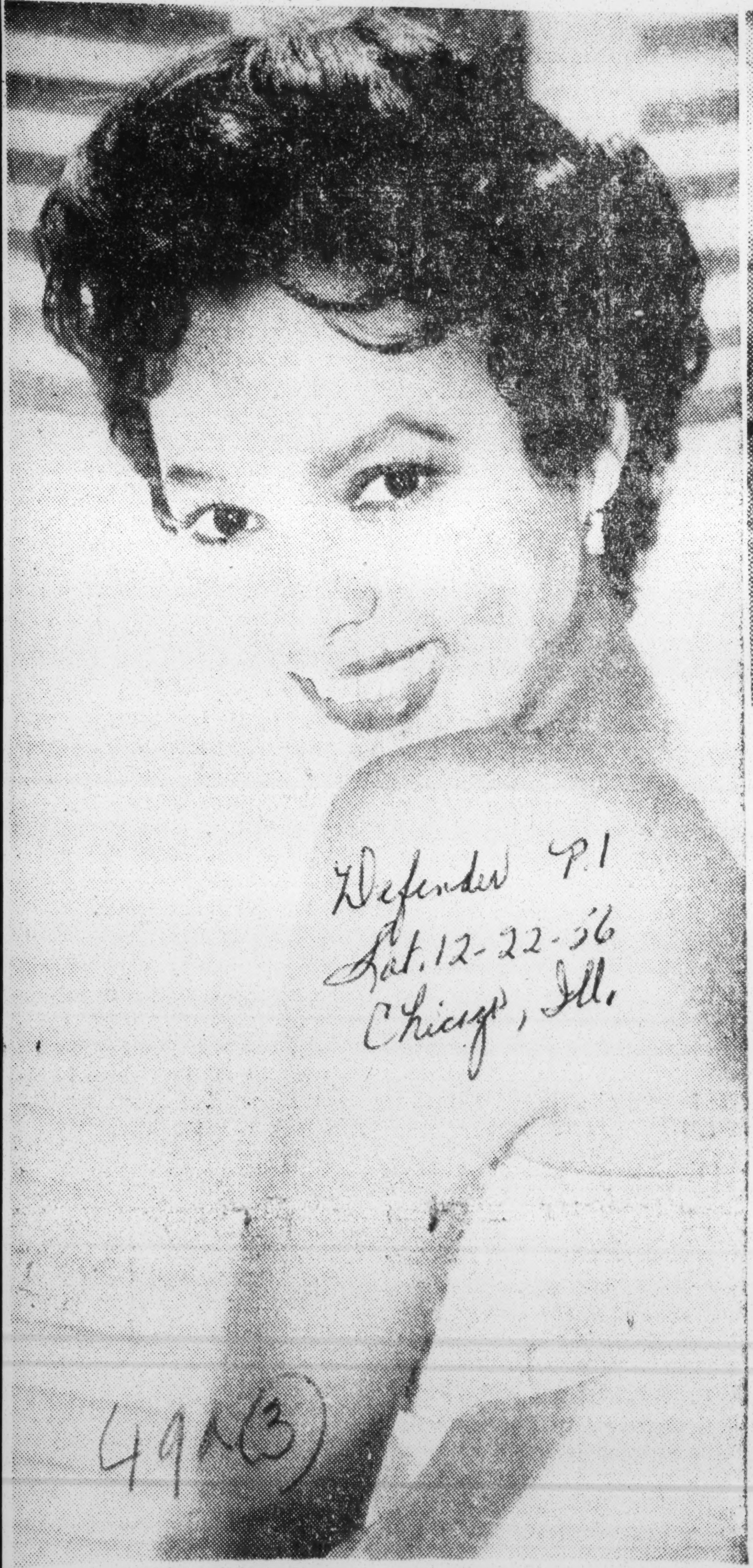


Times
Sun. 3-4-56
P.57
New york,
N.Y.



Times
Sun. 3-4-56
P.57
New york,
N.Y.

49a(3) 1956 ISLAND IN THE SUN



Defender P.1
Sat. 12-22-56
Chicago, Ill.

49a(3)

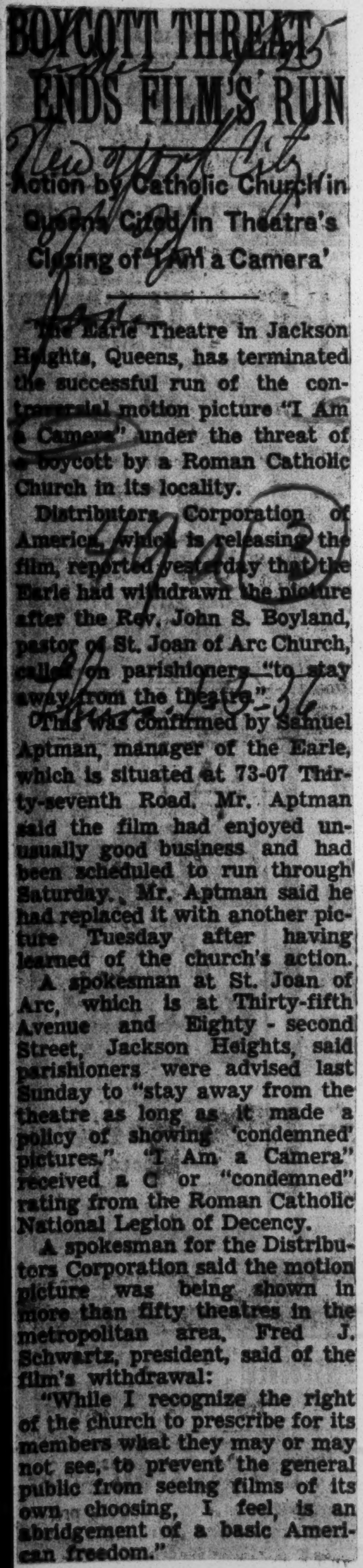
SULTRY SONGSTRESS Dorothy Dandridge—busy completing filming of "Island In The Sun" in London, took time out from film chores to deny that she and Harry Belafonte are anything but friends. Lovely TV and screen star and Belafonte had been rumored as a romantic twosome.

49a
Courier
Pittsburgh, Pa.
Sat. [illegible]-56 p.2

Star Honored—Joan Fontaine, another star of "Island in the Sun," receives flowers and a gift on her 39th birthday when 20th Century-Fox gave a luncheon in her honor. Hon. A. Norris Hughes looks on as Claudia Shillingford makes the presentation.

49a(3) 1956

I AM A CAMERA



BOYCOTT THREAT ENDS FILM'S RUN

Times [illegible]

New York City

Action by Catholic Church in Queens Cited in Theatre's Closing of 'I Am a Camera'

The Earle Theatre in Jackson Heights, Queens, has terminated the successful run of the controversial motion picture "I Am a Camera" under the threat of a boycott by a Roman Catholic Church in its locality.

Distributors Corporation of America, which is releasing the film, reported yesterday that the Earle had withdrawn the picture after the Rev. John S. Boyland, pastor of St. Joan of Arc Church, called on parishioners "to stay away from the theatre."

49a(3)

Thurs. [illegible]-56

This was confirmed by Samuel Aptman, manager of the Earle, which is situated at 73-07 Thirty-seventh Road. Mr. Aptman said the film had enjoyed unusually good business and had been scheduled to run through Saturday. Mr. Aptman said he had replaced it with another picture Tuesday after having learned of the church's action.

A spokesman at St. Joan of Arc, which is at Thirty-fifth Avenue and Eighty-second Street, Jackson Heights, said parishioners were advised last Sunday to "stay away from the theatre as long as it made a policy of showing 'condemned' pictures." "I Am a Camera" received a C or "condemned" rating from the Roman Catholic National Legion of Decency.

A spokesman for the Distributors Corporation said the motion picture was being shown in more than fifty theatres in the metropolitan area. Fred J. Schwartz, president, said of the film's withdrawal:

"While I recognize the right of the church to prescribe for its members what they may or may not see, to prevent the general public from seeing films of its own choosing, I feel, is an abridgement of a basic American freedom."

49a(3) 1956

INCIDENT ON CAMPUS

'Incident On Campus' Seen As Pix Rivaling Lucy In Alabama Case

Defender p.16 Sat. 5-19-56
Chicago, Ill.

HOLLYWOOD — "Incident On Campus," a proposed full length feature film to be made here soon is believed to be based on the Case of Autherine Lucy's being expelled from Alabama university.

49a(3)

Report along studio row is that John Kellens, author of "Young Blood," will write the story for Albert Black, TV producer. While the film will be full length, it is believed to be for air purposes only. Since cost of production is said to be somewhere between $200,000 and a quarter-million, it is hard to see where it would be stretched for theatre screen purposes.

There is nothing unusual about a story like Miss Lucy's being the cause of a pix being made along same lines. In many cases the actual story of what happened is told in a movie. The "Phoenix Story," for instance, was from all reports, a true yarn about what happened in the little Alabama town by same name.

Just what twist the film, "Incident On Campus," will take to avoid too much race angle is not known. So far there is no reports to verify the belief that film will be interracial. The "Phoenix Story" was mostly about a "wicked city," but there was a bias twist to it, regardless.

49a(3) 1956

THE JAZZ AGE

Klan's bedsheet bigotry is shown in television film

Afro-American p. 11

49a(3)

HOLLYWOOD — (ANP) — The knights of the Ku Klux Klan re-emerged ~~in ghoulish~~ splender in "The Jazz Age," the project 20" reconstruction of the 1920s from film of the time, which NBC telecast last week.

Baltimore

All of the footage devoted to the account of this bigotry in bedsheets was authentic newsreel material. It filled a generous portion of reel one in the Henry Salomon production.

Jan 12-15-56

SPAWNED BY the Civil War. The Klan came to life again in the wake of World War I. It's weapons were intimidation and terror, intolerance and crime. Thousands subjected hemselves to the Imperial Wizard who governed the invisible empire of the knights of the Ku Klux Klan.

"But behind this adolescent mumbo-jumbo," said the late Fred Allen in his narration, "lies the ugly reality—Colored, Catholics, Jews, foreigners — persecute them all."

* * *

THE CLIMAX of the KKK sequence showed the invisible empire becoming bold enough to make itself thoroughly visible on Pennsylvania Avenue, Washington, D.C.

"But the Klan is marchiag back into darkness," said Allen, "consumed by its own immoral- its own corruption."

KKK is Shown On Television

Black Dispatch

Jan. 12-14-56

HOLLYWOOD — (ANP) — The knights of the Ku Klux Klan re-emerged in ghoulish ~~splender~~ in ~~"The Jazz Age,"~~ the "Project 20" reconstructed ~~of the~~ 1920's from film of the time, which NBC telecaster last week.

All of the footage devoted to the account of this bigotry in bedsheets was authentic newsreel material. It filled a generous portion of reel one in the Henry Solomon production.

49a (3)

Spawned by the Civil War, the Klan came to life again in the wake of World War I. It's weapons were intimidation and terror, intolerance and crime. Thousands subjected themselves to the rule of the Imperial Wizard who governed the invisible empire of the knights of the Ku Klux Klan.

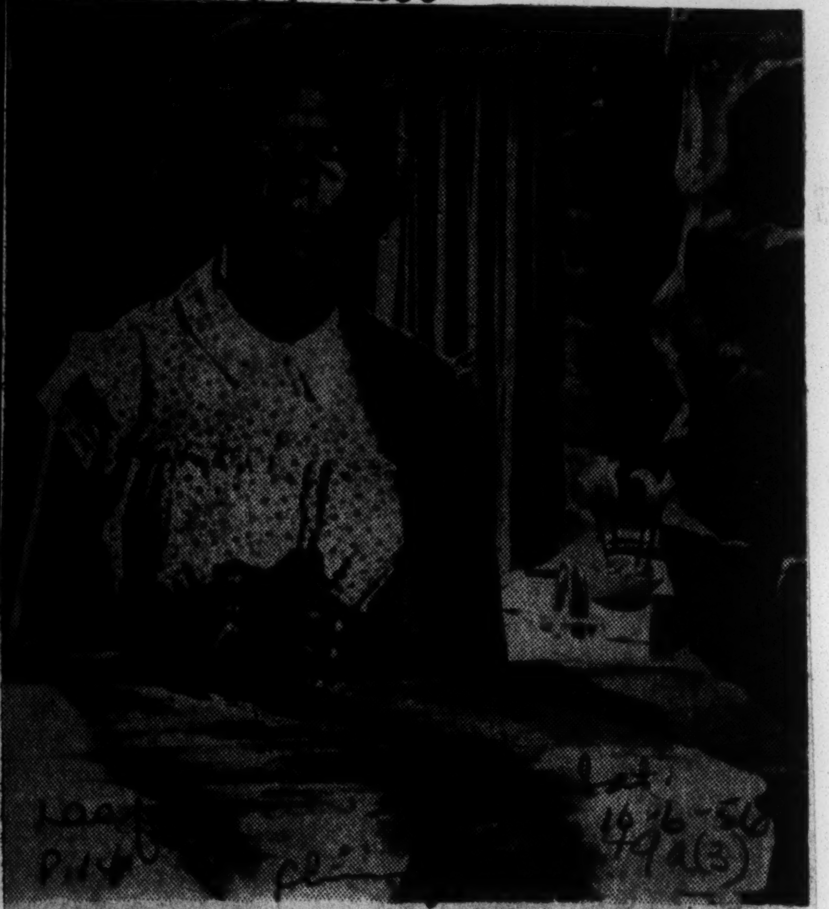
"But behind this adolescent mumbo-jumbo," said the late Fred Allen in his narration, "lies the ugly reality Negroes, Catholics, Jews, foreigners— persecute them all."

Oklahoma City, Okla.

The climax of the KKK sequence showed the invisible empire becoming bold enough — strong enough — 5,000,000 — to make itself thoroughly visible on Pennsylvania Avenue, Washington D. C.

p. 2

"But the Klan is marching ba into darkness," said Allen, "co sumed by its own immorality, own corruption."



Pix p14

Sat. 10-6-56
49a(3)

LITTLE NGARIA KUNOTT, orphan from the Aborigine tribe of Australia's little known northern territory, appears in title role of 'Jedda,' a film now topping "hit row" in Eu-

'Jedda,' Problem Pix, Wows London Viewers

[illegible] P.14 [illegible]

By EDWARD SCOBIE

49a(3)

LONDON — A most unusual film showing in Britain at the moment is JEDDA. The story is based on the life and customs of the aborigines in the Northern Territory of Australia.

Sat. 10-6-56

Jedda, played by Ngarla Kunott, is an orphan aborigine girl, brought up by white settlers who teach her how to read and write, and the ways of the civilized world. When she is seventeen her adopted mother makes plans for her to marry a cattle stockman of mixed blood but, instead, Jedda falls in love with a full-blooded, savage aborigine called Marbuck (Robert Tudawali). Troubles is in store for the lovers.

Both leading actors are pure-bred aborigines. Tudawali belongs to the vanishing blue-black' Tiwi tribe of Melville Island, off the north coast of Australia. Ngarla Kunott is a member of the Arunta tribe and was found as a very small child wandering, ragged and barefoot, through the sandy wastes of Central Australia. It was only three years ago that she learned to speak English.

Ruby Dee, Poitier's wife in movie 'Ten Feet Tall'

Afro-American Pg. 6

Sat. 6-16-56

NEW YORK—Ruby Dee, with a wealth of experience in playing all types of TV, movie and radio roles, is acknowledged to be one of the nation's top actresses.

49a(3)

MISS RUBY DEE

Baltimore

When the Jonathan Production of "A Man Is Ten Feet Tall" is shown in theatres sometime in September, the lovely Miss Dee will be seen in the role of Sidney Poitier's wife.

The play, which was adapted from a TV script, was shot in New York City and several of the scenes are laid in Harlem.

COMMUTING DAILY from her Mount Vernon home to the set of the movie, Ruby won the part over a dozen others who had auditioned for it. Producer David Suskin said he was impressed with the manner in which she enacted the role and would surely use her in many of his future plans.

Miss Dee grew up in show business, having been a member of the old American Negro Theatre group which spawned many top stars, including Sidney Poitier. She has the knack of adding reality to whatever role she's chosen for.

THE WIFE of actor Ossie Davis, she has two kids, Nora and Guy. Though her work required her to be on the set of "Ten Feet Tall" daily, she always found time to give them the proper attention and care that growing children need.

When they showed up on the set with her one day they were pressed into service as extras in a crowd scene.

49a(3) 1956

THE NAT KING COLE STORY

According to Don Brown

King Cole Film Not Long Enough

Courier P. 4 Sec. 2

Sat. 1-14-56 Pittsburgh, Pa.

By DON BROWN

HOLLYWOOD—Nat (King) Cole, Capitol Records all-time singing great, has added another laurel to his crown. Mr. Cole is currently seen via Cinemascope on the nation's screens in Universal-International's "The Nat King Cole Story," a film biography. This worthwhile film is really entertaining, and is recommended for the entire family. The flick is narrated by movie star Jeff Chandler, who is a personal friend of Nat's. The only fault this corner found with the picture is that it is too brief.

49a(3)

Capitol Records is quickly building Dakota Staton into stardom, and this chirping lass has another top tune in "It Feels So Nice." This record has a sleeper on the flip side in "A Dangerous Age."

Nate Cole recently cut eight sides for Capitol being backed on a duo of tunes by the Four Knights and Harry (Sweets) Edison among others. "I'm Gonna Laugh You Right Out of My Life" is one of the songs recorded, destined for the top sellers.

Jackie Davis on the Hammond organ will soon be on the stands via wax by Capitol, as well as former Lionel Hampton alumnus, Milt Buckner, on the same label.

1956 will bring about the revival of the 1940 Broadway musical, "Cabin in the Sky" with Nipsy Russel and Cab Calloway in the roles originally enacted by Ethel Waters and Todd Duncan. Vernon Duke and John Latouche scored the original.

• • •

ONE OF THE hottest packages being readied for a cross-country tour is Count Basie, Joe Williams, Ruth Brown, the Orioles, the Hearts, T-Bone Walker and George Shearing. This unit combines jazz and rhythm and blues. I understand that Gene Norman will promote the package.

Dexter Gordon is blowing "Hot and Cool" via Dootone Records on both tape and wax. This talented tenor stylist started blowing with Lionel Hampton in 1940, later with Louis Armstrong, thence to Billy Eckstine. In 1946, he worked Fifty-second Street (Jazz Street) in New York City with such all-time greats as Charlie Parker, Miles Davis, Max Roach and Bud Powell, Trummy Young and Gene Krupa.

Florida Barber Shaved Role From Empire Studio's 'Osceola Story'

Defender Sat. 5-5-56 Chicago, Ill.
16

49a(3)

ORLANDO, Fla. — The mystery of the bearded barber was solved when Empire Studios announced the signing of Eddie Butler for the role of "Louis Pacheco" in their full color, wide screen feature, "The Osceola Story."

Eddie and his father operate a barber shop in the Washington Shores section of Orlando and their customers became puzzled when Eddie, a barber himself, suddenly found no use for the tools of his trade. In fact, they said, this fellow was a poor advertisement for the Butler shop.

The bashful barber wasn't saying too much about his sudden career as an actor because things had happened so fast that he still couldn't imagine why he was growing a beard.

It all began some three years ago when Eddie and his gospel quartet were singing on a local radio station when R. John Hugh, president of Empire Studios, was then a featured personality.

Eddie was greatly impressed by this sincere and talented man and was little surprised when Mr. Hugh became president of Empire and director of its first film, "Yellowneck."

The singing barber was surprised to learn that Mr. Hugh was equally impressed and had remembered him when casting the spectacular story of Osceola. He was tested for the role and accepted.

As Eddie poured over the script, he became engrossed in the character he was to portray. Louis Pacheco was an actual figure in American history, a Negro born in times of slavery but a man who remained free until his death.

EDDIE BUTLR

Sat. 4-21-56 (3)

It's for Real!—Can you imagine your neighborhood barber looking like the character above? If you can't then you can well imagine how folks in Orlando, Fla., felt when they saw neighborhood barber Eddie Butler in the above get-up. Eddie is all made up for his role as "Louis Pacheco" in a forthcoming movie on "The Osceola Story." Eddie is a barber in Orlando.

49a(3) 1956

ROCK, ROCK

La Vern Debuts In Rock 'N Roll Film

Journal + Guide Sat. 9-15-56 P.15

Norfolk, Va.

NEW YORK — Currently riding the crest of popularity with her record, "I Can't Love You Enough", singer Lavern Baker makes her movie debut soon in the "Rock, Rock, Rock" film that was completed here under the supervifcgn of disc jockey Allan Freed.

49a(3)

Those who've seen the advance rushes of the picture were high in their praise of her acting talents. In Detroit her personal manager Al Green said that as a result of her appearance in it he's gotten four contract offers from top Hollywood companies.

• • •

AS TALENTED a songwriter as she is a singer, Lavern is one of the composeers of her new smash hit which bids to outsell her "Tweedle Dee". Winner of ten polls last year as the outstanding rhythm and blues vocalist, the 28-year-old Atlantic recording artist is sought by as many operators of smart supper clubs as she is by one-night promoters on the rock and roll circuit.

Skeptical when he booked her into his Casino Royale cafe in Washington because he never had headlined a rhythm and blues singer before, the owner was amazed on opening night when he saw lines form around the block. Even before she performed her first show there he asked Lavern to sign a contract for a return engagement within three months at twice the salary he was paying her.

'Rock, Rock, Rock'

Courier

Lavern Baker Set For Movie Debut

Sat. 9-15-56 P.22

Pittsburgh, Pa.

NEW YORK — Currently riding the crest of popularity with her record, "I Can't Love You Enough," singer Lavern Baker makes her movie debut soon in the "Rock, Rock, Rock" film that was completed here under the supervision of disc jockey Allan Freed.

49a(3)

Lavern Baker

Those who've seen the advance rushes of the picture were high in their praise of her acting talents. In Detroit her personal manager Al Green said that as a result of her appearance in it he's gotten four contract offers from top Hollywood companies.

As talented a songwriter as she is a singer, Lavern is one of the composers of her new smash hit which bids to outsell her "Tweedle-Dee Dee." Winner of 10 polls last year as the outstanding rhythm and blues vocalist, the 28-year-old Atlantic recording artist is sought by as many operators of smart super clubs as she is by one-night promoters on the rock 'n' roll circuit.

49a (3)

LaVERNE BAKER
Gets Movie Role

Sticks Evans

Defender p. 9
Chicago, Ill.
Sat. 10-27-56
49a(3)

THE FILM "Rockin' The Blues" released this week offers some of the top exponents of the style. Included are Connie Carroll, vocalist and the popular "Teach" Wiltshire's band. "World premiere" at New York's Apollo is attracting record jams daily.

New Yorkers See, Like Rock 'n' Roll On Screen

Defender p.9 Chicago, Ill. Sat. 10-27-56

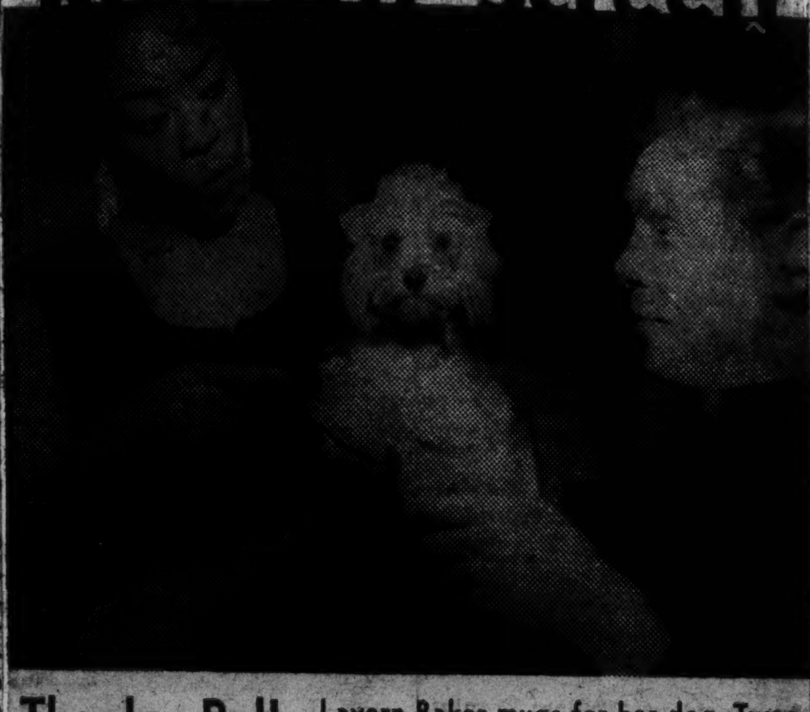
NEW YORK — Appearing in a new role based on many years' successful association in show business, Fritz Pollard, nationally-known as the first Negro ever to make the all-American Football Team when he starred at Brown University, has emerged as a motion picture producer with a musical hit, "Rockin' the Blues."

With a real hot musical score and a story line ably handled throughout by the comedy team of Mantan Moreland and Flournoy Miller, Pollard has met the rock 'n' roll craze head on with the 70-minute feature.

49a(3)

Among the rock 'n' roll tops in the show are Connie Carroll, Pearl Wood and Toni Harris. Featured on the film are The Wanderers, the Harptones, the Hurricanes, the Five Miller Sisters, the Afro-Cuban Dancers and Teach Wiltshire's Band.

These atractions are welded together with Hal Jackson, disc jockey making the introductions in rhyme. The story theme follows the antics of Mantan Moreland, famous for his part in the Charlie Chan pictures, and Flournoy Miller trying to crash the gate of a Broadway theatre featuring a rock 'n' roll show.



Thanks, Pal!—Lavern Baker mugs for her dog, Tweedle-Dee, named after the hit record she made, and famed singer Johnnie Ray, who has given her much credit for helping him when he was a struggling artist. He has always shown his appreciation by giving her a featured spot on vaudeville shows he headlines.

Sidney Poitier in Demand

Big Boom in Negro Film Roles in '56

Courier Sat. 10-13-56. p.20
49a(3)
Pittsburgh, Pa.

NEW YORK—The plight of the Negro stars in the film world has never been anything to write home about, but judging by the 1956 schedule, a boom is in the very near future.

Checking the fall shooting schedule there are upwards to a dozen flickers in which such stars will have prominent roles. Among those already completed and set to roll are some of the most outstanding storybook tales of our time.

Though most of these new pictures have been and are being produced by independent companies, quite a few of them will have the mark of the majors. Perhaps the first picture to hit the market will be "The Edge of the City," a screen adaptation from the television hit, "A Man Is Ten Feet Tall," with Sidney Poitier in the leading role.

Poitier

The most sought after new screen performer, Poitier is currently in Hollywood completing his chores in MGM's version of "Something of Value." Once he's through there he will be off to Africa for a stellar role in "The Hawk" in which he will play opposite Eartha Kitt.

■

Scheduled to go before the camera in November, Ann Petry's "The Street" will have an all-colored cast in major roles and be set to film by Virgo Productions. It will be shot in Harlem and mark the first time that a featured dramatic Negro themed picture has been produced. Within a short time Harry Belafonte and Dorothy Dandridge will be off for Ja-

Congrats!—Entertainer Sammy Davis Jr. congratulates Adlai Stevenson following the Presidential aspirant's appearance at a Harlem political rally which featured many stars of stage, screen and radio.

maica where each will have an important role in 20th Century-Fox's version of "Island in the Sun."

In the very near future Sammy Davis Jr. will get into the act and go before the camera with Frank Sinatra for their version of "Jazz Train." Aside from this one there are several other picture deals cooking for "Mr. Wonderful." Among them is a Western, which may be all colored and Indian, as well as a star-studded musical about Chicago in '23. This one may also include Billy Eckstine, Billy Daniels and Count Basie among others. All in all it looks like a boom flicker year for democracy.—Izzy Rowe.

LOUIS JORDAN

49a(3) 1956

PRIDE AND THE PASSION

Best of Hollywood— Sinatra to Produce Sugar Ray Robinson Film

Inquirer 1.38

5-16-56

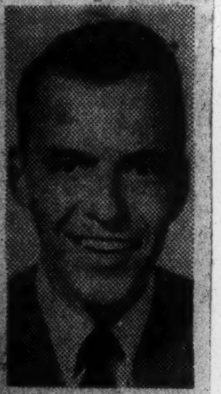
Philadelphia Pa.

49a(3)

HOLLYWOOD, May 14

A TELEPHONE call from Frank Sinatra, now in Madrid making "Pride and the Passion," to Sugar Ray Robinson practically clinched the deal for Frank to make the prize fighter's life story. Sugar Ray, who always has yearned to be an actor, will play himself, and Frank will produce it as one of his independent pictures.

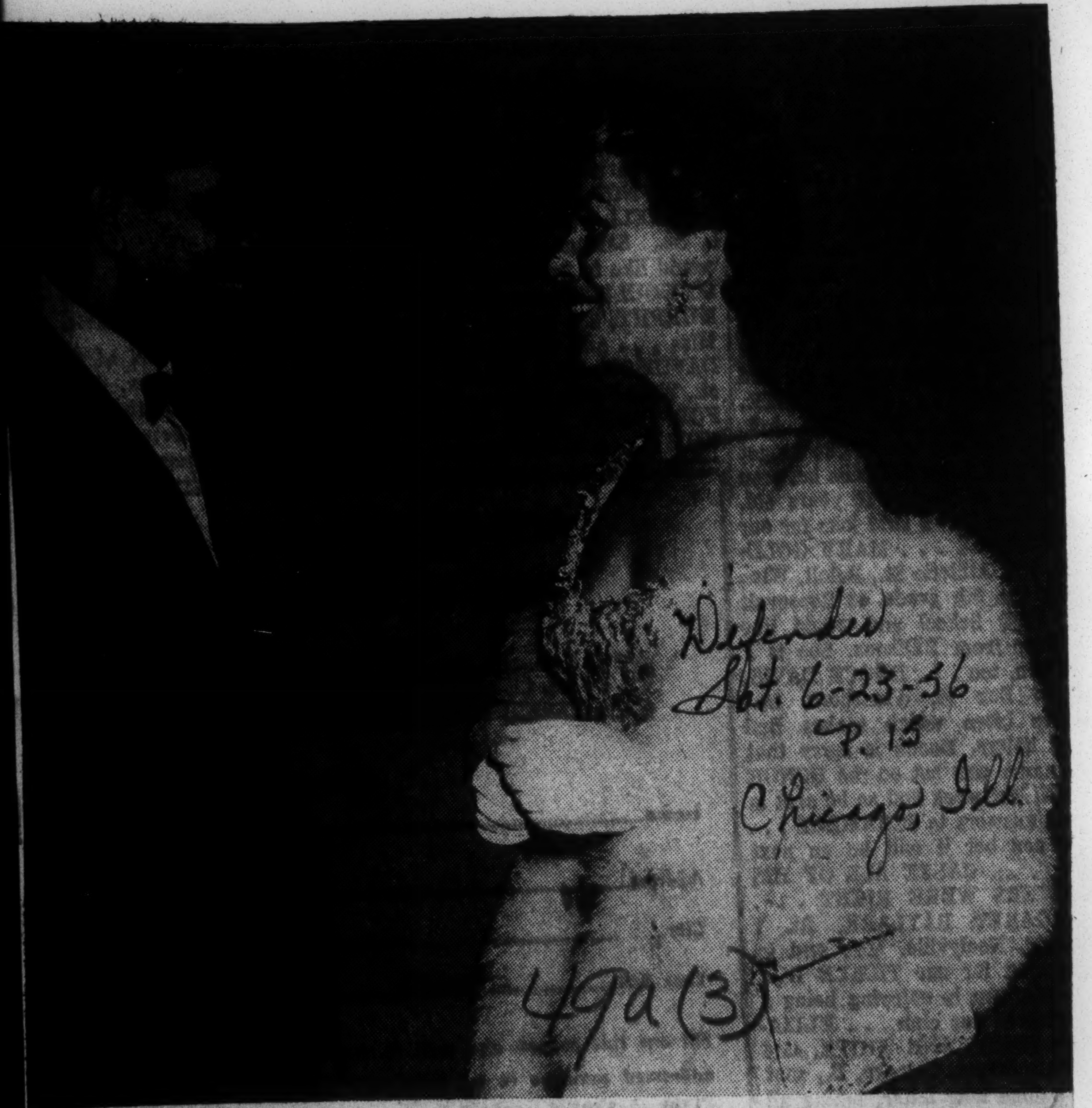
Jack Warner made Warners Studio employes very happy by calling a meeting of Warner department heads and announcing that the purchase of the studio last week for nearly $20,000,000 doesn't mean that he is leaving as production head.


FRANK SINATRA

The party which Arlene Dahl and Fernando Lamas hosted with the come-as-you-were theme brought forth many original regression ideas for costumes. The hostess as Empress Eugenie was beautiful. Reginald Gardiner was sensational as the wicked Rasputin and carried off first man's prize. Cobina Wright and I dressed exactly alike as favorite wives of an Egyptian ruler and were surprised to win first women's prize. Jeanne Crain dressed as a leopard woman, Nadia Gardiner as a Chinese Princess, and Mrs. William Periera in black velvet. Mrs. Tony Duquette came as her great-grandmother and wore an authentic gown that belonged to her great-aunt. Richard Gully was very handsome as Don Juan while Dana Crayne, whom he escorted, was very attractive as an Italian beauty.

Snapshots: Ava Gardner cabled Stewart Granger to bring her some new records to Spain. So he and Jean Simmons bought so many he had 60 pounds excess baggage . . . The William Holden family will spend all of July in Honolulu . . . After the opening of "Will Success Spoil Rock Hunter?" on May 21, Jeanette MacDonald will hostess an after-the-theater party in honor of Gene Raymond, who plays the author . . . MGM paid $200,000 for the rights to the Grace Kelly-Prince Rainier wedding, which the Prince will donate to charity . . . Jessie Royce Landis gets in town this week to report for "The Girl I Left Behind." Just to show, says Jessie, that she doesn't always play Grace Kelly's mother.

49a(3) 1956 SAFARI

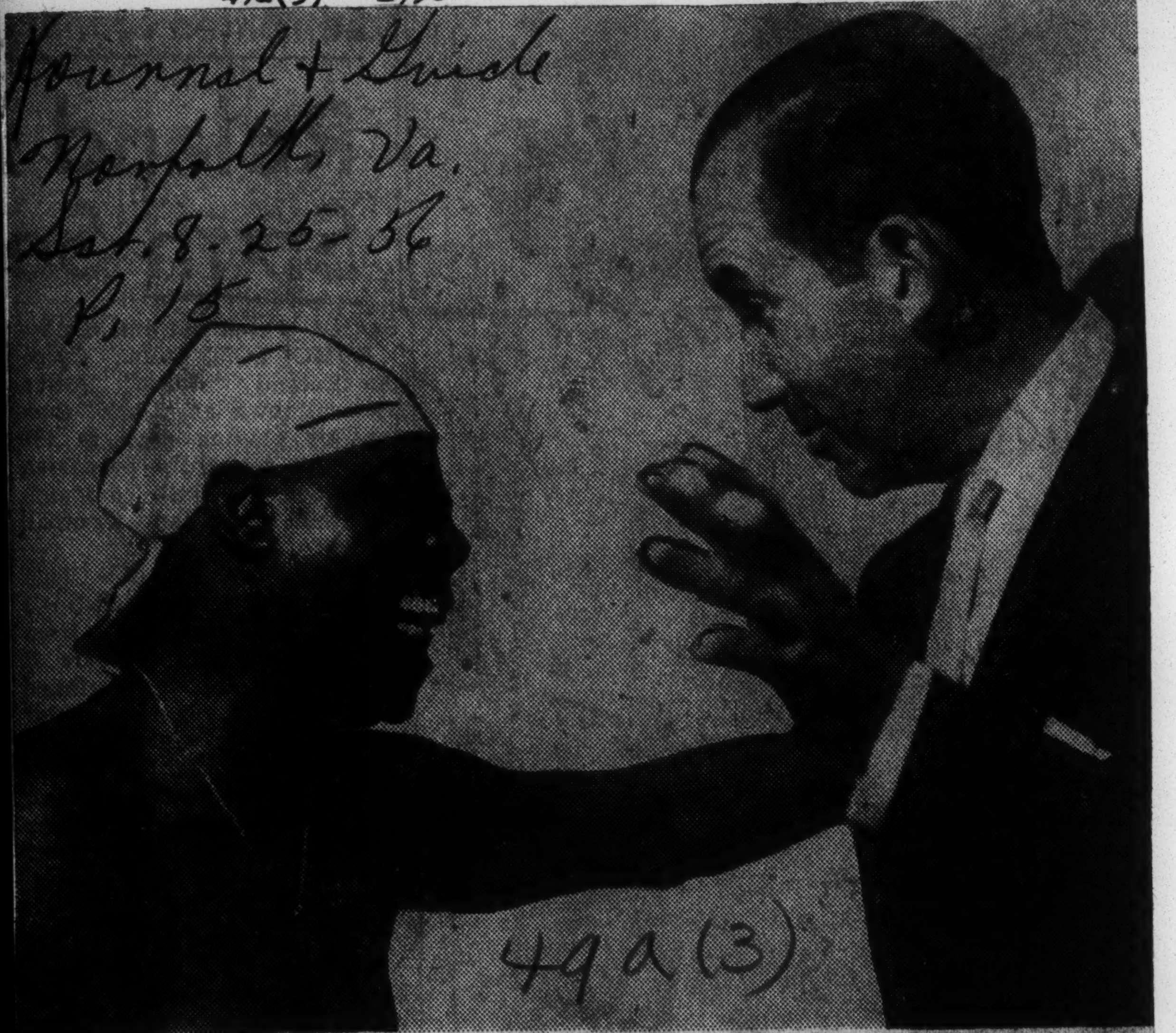


Defender
Sat. 6-23-56
P. 15
Chicago, Ill.

49a(3)

EARL CAMERON, Bermuda's gift to the film colony, Europe that is, is shown talking to French singer and night club operator, at premiere of pix "Safari" in which Cameron stars. Janet Leigh and Victor Mature co-star.

Journal + Guide
Norfolk, Va.
Sat. 8-25-56
P. 15



49a(3)

Satchmo Digs Murrow The Most

Louis Armstrong seems to be enjoying what newscaster Edward R. Murrow is telling him about the movie Murrow is making of Armstrong's life, "The Saga of Satchmo".

Armstrong, who is featured in the current issue of Look Magazine as "Still the Master of Jazz", has such a gruelling work schedule (he plays three shows a day, seldom takes a holiday) that almost his only chance to see old friends is while changing his clothes.

49a(3) 1956

SEVEN WONDERS OF THE WORLD

Magic Carpet in High Gear

Herald Tribune

By WILLIAM K. ZINSSER

P2 Sec 4

Lowell Thomas has been taking people to the far corners of the globe since the early '20s, when he told the story of Lawrence of Arabia in an illustrated lecture tour. In the '40s he and his son reached Tibet, where they made the last film to come out of that remote mountain kingdom, and in the '50s he has turned his energies to Cinerama.

8 Sun. 4-15-56

This is certainly his logical element. Of all the new screen processes, Cinerama creates the truest sense of depth. When it goes on a trip, audiences have the feeling that they are going along.

In his newest Cinerama movie, "Seven Wonders of the World," which opened last week at the Warner, Mr. Thomas puts us in a plane and flies us breathlessly around the globe. There is almost no famous sight that he doesn't show us—Mt. Fujiyama, Angkor Wat, the Taj Mahal, Victoria Falls, the Pyramids, the Sphinx, the Bible lands, the Parthenon, Istanbul, the bay of Naples, the Tower of Pisa, Rome, Rio de Janeiro, Manhattan and even the Grand Canyon. This is only a partial list. Never was there a tour so hasty, so superficial.

49a(3)

Professional Sightseeing

New York

Before the premiere the other night, Mr. Thomas told the audience that this was not just a travelogue. He said that he hates the word "travelogue," which Burton Holmes coined for his two-dimensional slide shows many years ago. He seems to think that he has gone Mr. Holmes one better.

But "Seven Wonders of the World" is nothing if not a travelogue, down to the last syllable of corny commentary. In fact, it could use the patient technique of Mr. Holmes, who went to one place at a time and stayed there long enough to see it properly.

In the new Cinerama film, we no sooner see a place than we are off again. Angkor and the Taj Mahal, probably the two greatest sites in Asia, get about thirty seconds each. We are in and out of Benares in two minutes, with no feeling for the raffish crowds of holy men, pilgrims, snake charmers, beggars and mountebanks who clog the narrow streets of India's sacred city.

49a(3)

The King of Africa's Watutsi (above) is one of the wonders in Cinerama's "Seven Wonders of the World." This photo shows about half of him—in full length he stands seven feet tall.

In Jordan and Israel we catch a glimpse of Christianity's landmarks—Bethlehem, Nazareth, Jerusalem, Gethsemane and the Sea of Galilee. It's almost entirely an aerial look, and though it gives us an impression of the countryside where Christ lived, we yearn for a longer visit.

At least half the movie, in fact, was shot from an airplane, and the Cinerama pilots proudly bank and swerve their plane to achieve realism. Moans from queasy moviegoers the other night testified to their success.

After an intermission "Seven Wonders of the World" mercifully comes to earth for a while. There is a fine sequence of the lordly Watutsis doing a tribal dance in Ruanda-Urundi. There is a glimpse of the implausible skyscraper towns in the lonely Hadramaut valley of Arabia.

Contrasts in Arabia

At Dhahran we see the curious new patterns of life that the American oil companies have brought to the Arab lands along the Persian Gulf. Bedouin caravans cross paths in the desert with air-conditioned trucks from Detroit hauling shiny new derricks; a muezzin calls Moslem oil workers to prayer while Yankee kids play baseball.

In Rome we watch a Papal procession of great splendor at St. Peter's, and in America we see such wonders as Niagara Falls and Hoover Dam. And still this is only a partial list.

All of these sights are worth seeing. Except for a tacky sequence in a Japanese garden, every location in the movie has intrinsic beauty or interest. As a magic carpet tour this is hard to beat.

But it is a tantalizing picture. Lowell Thomas and his men have found a marvelous optical toy, and they just can't resist pointing it in all directions. It will be a much better toy when they learn to use it with discipline.

The continents could be seen one at a time. Asia alone would make a fabulous film. It is exciting to think of Cinerama taking us at a leisurely pace to Hong Kong and Bali, to the gaudy temples of Siam and the Shan States of Burma, to the motley villages of India, the hills of Ceylon, the lakes of Kashmir and the northwest frontier of Pakistan. In fact, there's enough for several movies.

Sun. 4-15-56

Imagine Cinerama exploring Africa in all its stunning variety, or going on a historical tour of the Bible lands. Cinerama could bring Renaissance Italy to life by poking around Florence and Siena and Rome. It could give us a feeling for Elizabethan England with its lowering castles and stately cathedrals. It could take us down the great rivers or up the high mountains; it could sail us among the isles of Greece or the Isles of Spice.

New York

49a(3)

There are plenty of wonders to be seen—Lowell Thomas is quite right about that. But nobody can swallow forty or fifty in a single evening. People want their wonders one at a time.

SCREEN

Herald Tribune

'Seven Wonders of the World'

Wed. 4-11-56 P. 18

New York, N.Y.

By WILLIAM K. ZINSSER

WARNER THEATER

A feature film in Cinerama and Technicolor, a Lowell Thomas production, directed by Ted Tetzlaff, Andrew Marton, Tay Garnett, Paul Mantz and Walter Thompson; presented by the Stanley Warner-Cinerama Corp.

OF antiquity's seven wonders of the world, six fell into dust many centuries ago, and only the durable pyramid of Cheops remains. But there are still hundreds of marvels to be seen, and Cinerama tries its best to see them all in its new whirlwind tour of the globe. It is called "Seven Wonders of the World," and it opened last night at the Warner.

49a(3)

Cinerama, as everybody must know by now, is the most realistic of the new screen processes. It is projected on a huge, curving screen and it gives the moviegoer quite a feeling of participation.

This is particularly true in scenes involving motion. A great part of the new movie was filmed from an airplane, and last night's audience squealed realistically as the plane banked over Brazilian waterfalls and African volcanoes.

"Seven Wonders of the World" tries to cover far too much territory. It gives a tantalizing glimpse of many wonderful sights, but only in a few places does it linger for a good look.

In Asia, for example, the plane swoops low over the stone spires of Angkor Wat, which poke up so surprisingly out of the dense Cambodian jungle, and we also see a very brief dance on a terrace of that great temple. But Angkor is one of the world's bewitching ruins, and it would be nice to see more of it.

In India we visit Benares, but it is frustrating to have only a glance at the Ganges, the temple dancers, the snake charmers and other motley people of the Hindu's holy city. At Agra we get a fleeting view of the Taj Mahal.

• • •

But India does give us one charming sequence—a ride up the mountains to Darjeeling on a train that looks like a child's toy, with narrow tracks where elephants occasionally sleep. Here Cinerama takes the time to do the job right, and it gives us some feeling for the country and its people.

Near the summit, the train "accidentally" runs back-down the mountain, and Cinerama takes on one of those headlong flights, full of dizzy turns, as it did with a roller coaster and a bobsled in previous films.

I nthe Biblical lands we fly over the barren peak of Mt. Sinai, the Sea of Galilee and ancient Jericho. We look down on Jerusalem, Bethlehem and Nazareth, lovely white cities in a gentle green landscape. Later the plane dips over Istanbul and Pisa, Naples and Athens; it comes down in Athens for a quick visit to the Acropolis. The whole tour is very hit and run.

But the second half of the movie has some colorful scenes, especialy in Africa, with its hippos splashing in the Victoria Nile and its majestic Watatsi dancers. We visit the fascinating skyscraper cities in the bleak Hadramaut valley of Arabia, where the old sherif can command a camel stampede at the drop of a burnoose.

We see striking contrasts at Dhahran, where Moslem workers pray on the desert in the shadow of shiny American oil rigs, where King Saud arrives in an immense Cadillac with some of his thirty sons to watch American kids play baseball.

There are dozens of other scenes. The foreign tour concludes with an impressive Papal procession in Rome, and even this is not all. Cinerama then goes on a quick circuit of the United States.

The photography is good and the colors are vivid in "Seven Wonders of the World." The dividing lines on the screen are not as distracting as in the earlier Cinerama pictures, and the sound is commendably lower.

But the background music is as fiercely melodramatic as ever, and Lowell Thomas' narrative has a fair share of that old travelogue corn. Africa is still "the dark continent," East still meets West, and many scenes are "right out of the Arabian Nights."

• • •

Only one scene is really poor. It takes place in a Japanese garden which, at first glance, has the tranquil beauty that is uniquely Japanese. Then Cinerama brings on the girls. They came out twirling their pink parasols and tapping out a jazzy Occidental rhythm. The scene immediately loses all its feeling of Japan and takes on the cheap tones of Hollywood.

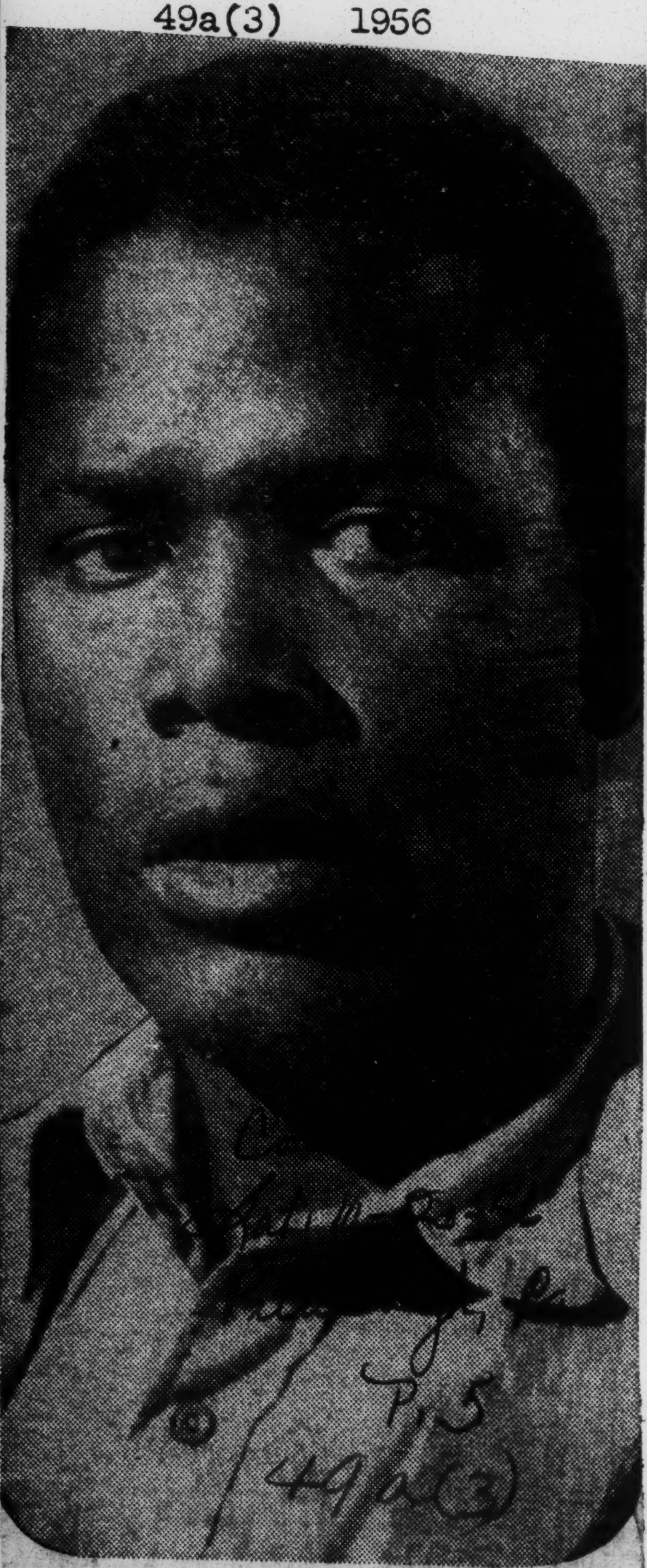
Still, "Seven Wonders of the World" is quite a bargain in flying carpets.

49a(3)

Butera, most famous of the Watutsi dancers, who appears in "Seven Wonders of the World," the new Cinerama film.

49a(3) 1956

SOMETHING OF VALUE



Courier
Sat 10-20-56
Pittsburgh, Pa
P. 5
49a(3)

Kenya Kharacter—Sidney Poitier, as he stars with Rock Hudson in MGM's dramatic production, "Something of Value." Picture is built around Mau Mau uprising in Kenya, East Africa.

Courier
Sat 10-20-56
Pittsburgh Pa.
P.

49a(3)

Poitier Stars—Don Brown, left, Courier columnist, gets the lowdown on MGM's coming super-film epic, "Something of Value" from actor Sidney Poitier, center, and top star, Rock Hudson. This stirring film based on the best seller was given top releasing priority by MGM.

49a(3) 1956

TAP ROOTS

Civil War Story Told In Movie At The Strand

Commercial Appeal

Memphis, Tenn

49a(3)

5-10-56

There is much regional interest in "Tap Roots," the Universal-International Civil War picture which opened at the Warner yesterday. The technicolor version of James Street's best-seller of the same name, is now in re-release, conciding with the renewed popularity of its star, Susan Hayward.

Susan Hayward

Co-featured with Miss Hayward is dependable Van Heflin and the supporting cast includes Boris Karloff, Julie London, Ward Bond and Richard Long.

"Tap Roots" tells the turbulent tale of one Mississippi county in rebellion against the Confederacy.

Miss Hayward, much in demand since her successful "I'll Cry Tomorrow," proves her versatility in this effort. She portrays an ultra-feminine Southern belle forced to strip off the lady-like veneer of her personality by the hard realities of war.

Heflin plays a newspaper editor more interested in ladies than in the press. Karloff, in a rare sympathetic role, will surprise fans who associate him with horror portrayals. He is in love with Miss Hayward whose stubborn father leads the movement for the county to secede from the state. He is cynical of the Rebels' chances of maintaining their independence.

How to remain in love, and remain practical about the movement of history, provides the theme for the two leading characters.—R. C.

49a(3) 1956 THAT CERTAIN FEELING

The Lowdown:

Call

Pearl Bailey Cast In Bob Hope Film

Fri. 6-8-56 Kansas City, Mo.

P. 15

By L. MASCO YOUNG for ANP

NEW YORK.—~~Pearl Bailey~~, the great entertainer who got her show business start via the amateur programs at Philadelphia's old Pearl Theatre, says that her new role in Paramount's "That Certain Feeling" movie is "the greatest thing that has happened to me in show business."

"That Certain Feeling," a comedy co-starring Bob Hope, Eva Marie Saint and George Sanders, is a VistaVision production which has Pearl Bailey playing the part of "Gussie," a housekeeper with a gift for solving other people's problems. But the talented Miss Bailey also has the important function of narrating the film.

49a(3)

Pearl sings three popular songs in "That Certain Feeling," including the title number, "That Certain Feeling," "Zing Went The Strings Of My Heart" and "Hit The Road To Dreamland"-the latter she sings with comedian Bob Hope.

As most Pearl Bailey fans already know, the great songstress landed the choice film assignment after being a big hit in the movie, "Carmen Jones," and the Broad way play, "House of Flowers."

GRAPEVINE GOSSIP

In Detroit they're whispering about the tug-of-war between rival religious factions who're trying to win over Prophet Jones' rapidly disintegrating flock . . . In Atlanta, Ga., another big scandal's due about those hush-hush parties involving "chicks too young to fry" and high school teachers who should know better . . . One of the guys mentioned in a recent "Eligible Bachelors" feature is too interested in other guys to become serious about getting hitched with a girl. . . The Confidential magazine's network of Negro "spies" on the doings of sepia V.I.P.'s includes some of the nation's top journalists of color.....The Long Island, N.Y. society set is saying "I told you so," about the impending divorce trial involving a musician and his beautiful wife.....

PEOPLE AND PLACES:

Chicago's Herman Roberts, who owns a fleet of taxi cabs bearing his name, also operated one of the Windy City's swankiest night spots called Robert's Show Lounge. It's located in what was once a huge garage . . . Looks like it will be the Three Mills Brothers from now on, since Poppa Mills in on the sick-but-getting-better list after having one of his legs amputated.....Louis Jordan, how holding down Zardi's in Hollywood, will be followed at the same spot by Dinah Washington . . . Erroll Garner, looking much better and at work again, says he feels fairly well while recovering from injuries sustained in a taxi cab accident . . .

It's no surprise that Dizzy Gillespie's foreign tour ended up $92,000 in the hole when one notices that the tour started in such very foreign places as Adadan, Iran and ended up in Athens, Greece... Earl Bostic and Bill Doggett teamed their organ and sax talents on two sides for King, "Bo Do Rock" and "Mean to Me."....Tireless Vera Francis heads for Europe to study dramatics . . . Billy Eckstine's latest for RCA Victor is "The Tennesee Rock 'n Roll" backed with "Condemned For Life".... Look for Sugar Ray Robinson to move up and cop the light-heavy title if Archie Moore moves up to the heavyweight class. The boys in the middleweight division are too young and fast for Ray.... Talk that Jersey Joe Walcott's angling for a comeback makes us hope that his comeback is via the wrestling route-just for the sake of old-times, etc.

49a(3) 1956

UNITED ARTIST FILM CORPORATION

United Artist Hires Negro Publicist

Advocate

Sat. 6-16-56

New York, June 11—Beginning her assignment with two new releases, "Alexander the Great," and "Trapeze," May Knickle Diamond, Negro publicist, has been hired as a special publicity consultant and liaison with the Negro press by United Artist film corporation.

[illegible]

Mrs. Dammond is the wife of Howard Dammond, research physicist and project director at New York University School of Engineering. She is a graduate of Talladega College and the New York School of Social Work and has handled publicity for Pfaff Sewing Machine Co., the Conde Nast Co. ,and Burlington Mills Corp.

49a(3)

49a(3) 1956

WE HAVE COME A LONG, LONG WAY

Negro Progress Film To Be Shown Here

Advocate P.1

Jackson, Miss.

Sat. 8-25-56

A 70-minute Negro progress film "We Have Come A Long, Long Way," featuring an all-Negro cast will be presented here Aug. 26-27.

49a(3)

The movie is sponsored by the 20th Century Movement of the United Church Evan. Org. of which D. C. Griffin is chairman.

Griffin said the film is sponsored by churches, clubs and auxiliaries which will receive the benefits from the program fund.

The movie will be shown at Hill's Hall on North Farish St. at 7:30 p.m. Aug. 26 (fourth Sunday).

It will be shown again at Hair's Tabernacle on Biloxi Street on Aug. 27 at 7:30 p.m.

P.4

Tickets are 35 cents if purchased ahead of time and will cost 50 cents at the door.

Advocate

Tickets are on sale at the Home Dining Room, the Shepherd Cafe and Valley Street Grocery.

The movie is described as a "true story of Negro America," and the sponsors say pastors, teachers, scouts, youth organizations and fraternal leaders should be especially benefitted."

Sat 8-25-56

49b 1956

Dot Dandridge To Star In CBS-TV 'Live' Program 'You're The Top'

Defender Chicago Ill Sat. 9-29-56 P.15

NEW YORK — (ANP) — Dorothy Dandridge's emergence, in "Carmen Jones," as one of today's top film-actresses is an ironic success, for the star had abandoned acting after trying for years to win a dramatic role.

The shapely songstress, who will perform next in the lavish Cole Porter revue, "You're the Top," on CBS Television's season premiere of the hour-and-one-half "Ford Star Jubilee" color series, Saturday, Oct. 6 (9:30-11 p.m., EDT), was born in Cleveland and moved to Los Angeles as a youngster.

While still a teen-age drama student in Hollywood she appeared in school productions of "The Doll's House" and "The Philadelphia Story." Then small parts in occasional films helped her cling to the hope that she could make the grade in the theatre world.

Her first big chance came when she was summoned to replace the readpan singer Virginia O'Brien in a Hollywood stage revue, "Meet the People." The versatile Dorothy "froze" her features and delivered the songs in a true O'Brien manner which delighted the audiences. But when Miss O'Brien returned to the cast, no Hollywood magic opened any new doors for Dorothy.

After the lean year of discouragement that followed, close friends suggested she consider a career as a singer. Reluctant to give up her acting, but sensitive to the years of disappointment behind her, Dorothy decided to try it. She studied voice, concentrated on the records of top singing stars, spent hours mastering movement, and gradually transformed herself into Dorothy Dandridge, vocalist.

Even before she was ready to tackle the competitive night club circuit, she was called into action to replace a vocalist with Desi Arnaz and his band at the Mocambo. Audiences were captivated by the sweet and sultry songstress, and when she returned to this swank night spot a few months later, the marquee read "Starring Dorothy Dandridge."

Her singing succcess since that turning point has been meteoric. She conquered New Yorkers at La Vie en Rose, staked her claim to international stardom at London's Cafe de Paris, became a Latin-American hit in Rio de Janeiro, Sao Paudo and Havana. She broke attendance records at the Waldorf-Astoria in New York, the Last Frontier in Las Vegas, and at other hotels across the country. Her sell-out performance at London's Savoy Plaza last April was applauded by the Academy Award as "Best Actress of the Year" for her screen performance as "Carmen Jones" that thrilled her more than any of the exciting events in her career — mainly, she says because it helps to prove that she was right in setting out to be an actress. (A straight dramatic film, "Bright Road," in which she co-starred, failed to catch on at the box office until public acclaim for Dorothy "Carmen Jones" Dandridge has now made it a success.)

Hampton Hawes Trio on "Stars of Jazz"

Tribune Wed. 9-5-56 Los Angeles Calif. P.18

The progressive jazz music of the Hampton Hawes Trio will be hosted by Bobby Troup, on Troup's "Stars of Jazz" show next Monday at 10:30 p.m. over KABC-TV, channel 7.

Pianist Hawes who opens Thursday at Jack Tucker's Tiffany club, will lead bassist Red Mitchell and drummer Chuck Thompson in a number of selections including an original Hawes blues piece, "Cool-in' The Blues."

Hawes, described as a performer with "fire, soul, beat and guts," has played piano since he was 9 years old. His style was sharpened considerably during two years of overseas military service as he practiced daily with a field piano. When he returned in 1955 he was hailed by Metronome Year Book as "Arrival Of The Year."

"Stars of Jazz" each week highlights headline talent in the world of jazz in a live and artful setting from ABC Television Center. Since the show's debut June 25, "Stars of Jazz" has presented Billie Holiday, Dave Brubeck, June Christy, Jack Teagarden, Kid Ory, Stan Getz, Errol Garner, Chet Baker, Shelly Manne, Betty Roche, Matty Matlock, the Buddy De Franco Quintet, Ann Weldon, and others.

Tribune Wed. 9-5-56 Los Angeles, Calif P.19

NATIVE CALIFORNIAN — piano sensation, Hampton lawes, son of a Los Angeles minister, opens Friday at the iffany club. Following the tradition of Negro musicians of disovering their first interest in music while in the father's church, oung Hawes also recalls that as a child he tried to pick out armonies and chord progressions played by his sister, who was tudying to be a concert pianist.

The 28-year-old musician formed his own trio after disharge from the Army in 1955, was an immediate sensation ith the release of his first Contemporary records, which won im the New Star, critics award in Down Beat, and the "Best iano" in the fourth annual South African "Artistry in Rhythm" oll.

Know Your D-J

Mitch Thomas With Wilmington's WILM

Courier P.20 Pittsburgh, Pa. Sat. 10-6-56

WILMINGTON, Del.—Radio Station WILM features personable disc jockey Mitch Thomas, better known around Wilmington as "M. T." He does 13 programs per week.

Monday through Friday he is on from 8 to 9:30 P. M. and 12:30 to 1:30 A. M. On Saturdays he spins from 7 to 9 P. M., and from 12 midnight to 1:30 A. M.

Mitch has been with WILM about four years, ever since his discharge from the Army. He has built up a tremendous following throughout the area covered by WILM, including New Castle and Kent Counties in Delaware, Chester and Delaware Counties in Pennsylvania, and Cecil County in Maryland.

Mitch Thomas

Satchmo, Dot Dandridge on TV 'Festival' Oct. 6

Afro-American
Baltimore, Md.
Sat. 8-18-56

NEW YORK — Bandleader and trumpeter Louis (Satchmo) Armstrong and Dorothy Dandridge have been signed as featured performers on the "Cole Porter Festival" television premiere, scheduled for October 6.

Others to join the celebrated tan performers are singer Delores Gray, dancer Sally Forrest and actor George Sanders.

* * *

THE SHOW will mark the kickoff of the second season of the TV series, "Ford Star Jubilee" on the CBS network.

Included in this opening cast also will be Shirley Jones and Gordon McRae. It will be a 90-minute spectacular and will be done in color.

DOROTHY DANDRIDGE

* * *

ARMSTRONG, who recently completed his 38th motion picture, "High Society," will be spotlighted in a number of Porter's hit tunes, as will the Misses Dandridge and Gray.

Dorothy Dandridge is famous for her outstanding musical performance in the motion picture "Carmen Jones," which won her an Academy Award nomination.

Legends p. 14
Sat. 10-6-56

MUSIC MAKERS—Ric Larson, left, pianist; Arthur Williams, vocalist and Jack Imel, marimba player are part of the 21 performers in Ed Sullivan's All-Navy Talent show now on tour of the nation.

24 Years In Navy, He Sees Everything; Gives Vocals

Legends p. 14
Sat. 10-6-56

Arthur Williams, a young Navy personnel man third class from South Bend, Ind., has managed to really "get around and get ahead." — most of it with the Navy, of course — in his twenty-four years.

A light-operatic tenor, he has sung from South Bend to Hong Kong, China, and most recently, with the Ed Sullivan All-Navy Talent Show.

Three years ago Art interrupted a musical scholarship at Indiana university to join the Navy. Now a Personnel Man third class, his duties involve the maintenance of service-records of Navy personnel.

In recent competition with vocalists throughout the entire U.S. Navy, Art won a coveted spot on the All-Navy Talent Show. This show appeared on Ed Sullivan's Sunday night program a few weeks ago and is now making a tour of the country.

MANY ENCORES

Art's performance usually leads to his being called back on stage for as many encores as time permits.

He also closes the show with his beautiful rendition of the Twenty-Third Psalm.

Last week in Rockford, Ill., he received a tremendous ovation. Later, when the show appeared on a cerebral palsy Telethon in Peoria, Art returned to the stage several times in his efforts to help the show along.

In his home town, Arthur sang leading roles as a member of the South Bend Opera company. and has appeared since on many radio and TV shows in such far-flung localities as Hollywood, Washington State and Japan.

Radio writer sues NBC for $250,000

Afro-American
Baltimore Md.
Sat. 10-13-56

CHICAGO — A $250,000 damage suit against the National Broadcasting Company, brought by an award-winning radio-television writer, was heard Oct. 10 in the New York State Supreme Court.

The suit against the giant network was brought by Chicago writer Richard Durham, whose top-flight radio series, "Destination Freedom" and "Democracy USA," won special citations from former President Harry S. Truman and former Gov. Adlai Stevenson.

The Durham series won national acclaim for dramatizations of the lives of noted Americans such as Brooklyn Dodgers star Jackie Robinson, noted singer-pianist Nat "King" Cole and trumpet player Louis Armstrong.

Boxing champions Joe Louis and "Sugar Ray" Robinson, Federal Judge William Hastie and famed UN leader Dr. Ralph Bunche were also epitomized.

* * *

DURHAM CHARGED that the series, "Destination Freedom," aired over NBC's Chicago outlet, WMAQ, had been created and copyrighted by the author but was later appropriated by the company and broadcast repeatedly despite demands to cease and desist.

A 3,000-word brief filed by the writer charged that after he had ceased writing the series, the radio company had brought it back on the air, had advertised it as their property and so represented it to prospective clients.

Other noted dramatizations of the series had included plays built around the exploits of actress-singer Lena Horne, former boxing triple-titleholder Henry Armstrong, famed Olympic champion Jesse Owens, pitcher Satchel Paige, composer Duke Ellington, singer Marian Anderson, and the late Bill "Bojangles" Robinson.

* * *

THE RADIO series, "Destination Freedom," was originally sponsored by the Chicago Defender newspaper which had also co-sponsored, with Columbia Broadcasting Company's Chicago outlet, WBBM, the "Democracy USA" series. Both programs had won more than 100 local and national citations.

Awards won by the writer for plays dramatized on the series included top prizes and citations from National Fine Arts Awards, national radio and television trade publications Billboard and Variety, Wendell L. Wilkie Award, Freedom Foundation, National Conference of Christians and Jews, National Institute for Education by Radio, and National School Broadcast Conference.

The $250,000 suit marks the largest damage claim ever brought by a colored writer against a major network and climaxes a six-year dispute over ownership and title of the "Destination Freedom" series.

This was withdrawn from the air by NBC following the writer's charges early in 1951.

Durham is represented by William Rossmoore, attorney of New Jersey, and the firm of Donner and Kinov of New York.

49b 1956

Rosetta Lenoir as Stella in "Anna Lucasta"

As Lady McBeth in the Federal Theatre

Rosetta Lenoir as Straight Actress

As Slocum in "Head of the Family"

Rosetta in "You Can't Take It With You"

That LeNoir Girl's Versatility

49b

Stage, Radio, TV Producers Swear By This Actress' Talent

By Marguerite Cartwright

"BUT the LeNoir girl can be depended upon," said a well-known director, as he pored over plans for a forthcoming production. And as has been so often the case, the LeNoir girl got the part.

Rosetta LeNoir began her career as a singer and dancer in a Federal Theatre opus called "Bassa Moona." During this period there was opportunity for her to give full vent to her many-sided talents since, of course, the Federal Theatre was a repertory. She was greatly in demand, securing roles in such shows as "The Underground Railroad," Maeterlinck's "Bluebird," "Haiti," "Macbeth," "Sing for Your Supper," and many others.

She successfully auditioned for a spot in the chorus of Michael Todd's "Hot Mikado," but when the show opened, she had been given the lead role of "Pitti Sing," with the actress whose role she'd been given replacing her in the chorus.

During World War II she was selected for the first USO unit and sent on tour, in "You Can't Take It With You," playing for various military installations. Also during this period she made various Army educational films. Then there followed, in rapid succession, "Marching With Johnny," Fred Stone's "Can't Take It With You" company, the road company of "Janie," the Georgia Burke role in "Decision" (when it played the Subway Circuit) and "Three's a Family."

Her best known role was "Stella" in "Anna Lucasta," which she played during the smash Broadway run as well as on the road. She has also played the swank summer circuit at Corning, Newport, Maplewood, and in 1950, at Westport, the role of Slocum in the tryout of George Norford's "Head of the Family." "Happy Birthday," with Joan Blondell; "La Belle Helene," with Ann Brown," "Here Today," with Eve Arden, "Anything Goes"; "Showboat" and "Street Car Named Desire," all have been included in her summer engagements.

Some of her most noteworthy performances have been in radio and television, she having appeared over each of the major networks and channels in such top serials as "Gangbusters," "Counterspy," etc., with even more frequent appearances over television serials such as "In the Dog House," "Love of Life," "Search for Tomorrow," "Star of the Family" (with Peter Lind Hayes and Mary Healy) and variety guest shots.

Rosetta Is Billed as "The Girl With Many Faces"

In June, 1954, she was widely commended for her featured role in Paul Green's "Supper for the Dead." A month previously she had played in the New Dramatist Workshop production, "Ceremonies of Innocence." Last year found her in musical revue, "The Feminine Touch," which played three successful weeks in Baltimore then ran into sponsor or "angel" trouble.

But this gave her a desire to turn to lighter things. On being pressed for what she had in mind, she confessed that she was working on a musical and supper club act under the guidance of Ken Welch. In her most recent opening the critics had found her "an asset as a singer, holding down several solo spots capably and strengthening the ensemble throughout."

Lucille Ball, Harriet Williams Stc Shows Meaning of Brotherhood

Courier P. 19

By HAZEL GARLAND

THIS is Brotherhood Month, and the story I am about to relate points up the real meaning behind this observance. It concerns two people who, to my way of thinking, represent the true spirit of brotherhood.

The fact that they are women doesn't lessen the impact of the story. Nor does the fact that one is a Negro and the other white alter the situation either. It only demonstrates it more fully.

Pittsburg Pa.

THIS IS the story of Lucille Ball and Harriet McCain Williams.

Miss Ball needs no introduction. She has been a movie queen for years. And now that she is teamed with her husband, Desi Arnaz, she has become even more popular as a star on the highly rated "I Love Lucy" television show.

Sat. 2-25-56

BUT YOU probably never heard of Harriet. I hadn't, either, until I met her a few weeks ago when she came to Pittsburgh with "Lucy and Desi" in the interest of the Heart Fund.

Harriet, who is soft-spoken, dimpled and brown-skinned, is what Miss Ball calls her "right-hand" girl. She is perhaps closer to Lucille than any other person . . . with the exception of the star's immediate family.

There is a bond that exists between the two women that one seldom finds between an employe and employer. That bond is based on friendship . . . a friendship that has outdistanced racial boundaries.

* * *

THE TWO women have lived and worked together for more than seventeen years . . . two years before Miss Ball married Desi Arnaz!

* * *

THEIR MEETING was rather unique. A popular West Coast radio program was the medium which brought them together. Miss Ball happened to hear Harriet on the show "Help Thy Neighbor." Deeply impressed with Harriet's story, Miss Ball called the station as soon as the program went off the air and asked to speak with Harriet.

Harriet, a native Californian, had graduated from high school and finished a secretarial course at a Los Angeles business school. A licensed manicurist also, she had been working as a part-time maid for the Jack Bennys, while looking around for a steady job.

* * *

ANSWERING THE call, Harriet went out to the Ball home for an interview which never took place. Seems the two liked each other at once. Harriet says the red-haired actress merely asked her if she wouldn't like to work for her, naming a salary that to Harriet at the time sounded too good to be true. Deciding to give the job a trial until she could get a secretarial job, Harriet has been there ever since.

* * *

"I'VE NEVER felt as though I were working for Miss Ball," Harriet stated. "She makes one feel as though one were working WITH not FOR her. Miss Ball has always made me feel a part of the family. She discusses many business matters with me and often accepts my ideas. A very lovely person, they don't come any better. She's the greatest."

And Miss Ball feels the same way about Harriet.

* * *

WHEN THE photographer was arranging the picture that you see above, Miss Ball quickly changed places with Harriet . . . when the latter said her best profile wasn't showing. One wondered just which was the star!

Their devotion to each other even makes Desi feel as though he has two wives. He cites, for example, the time when Lucille told Harriet that she was married. According to the Cuban-born actor, Harriet immediately asked his wife, "Whom did we marry?"

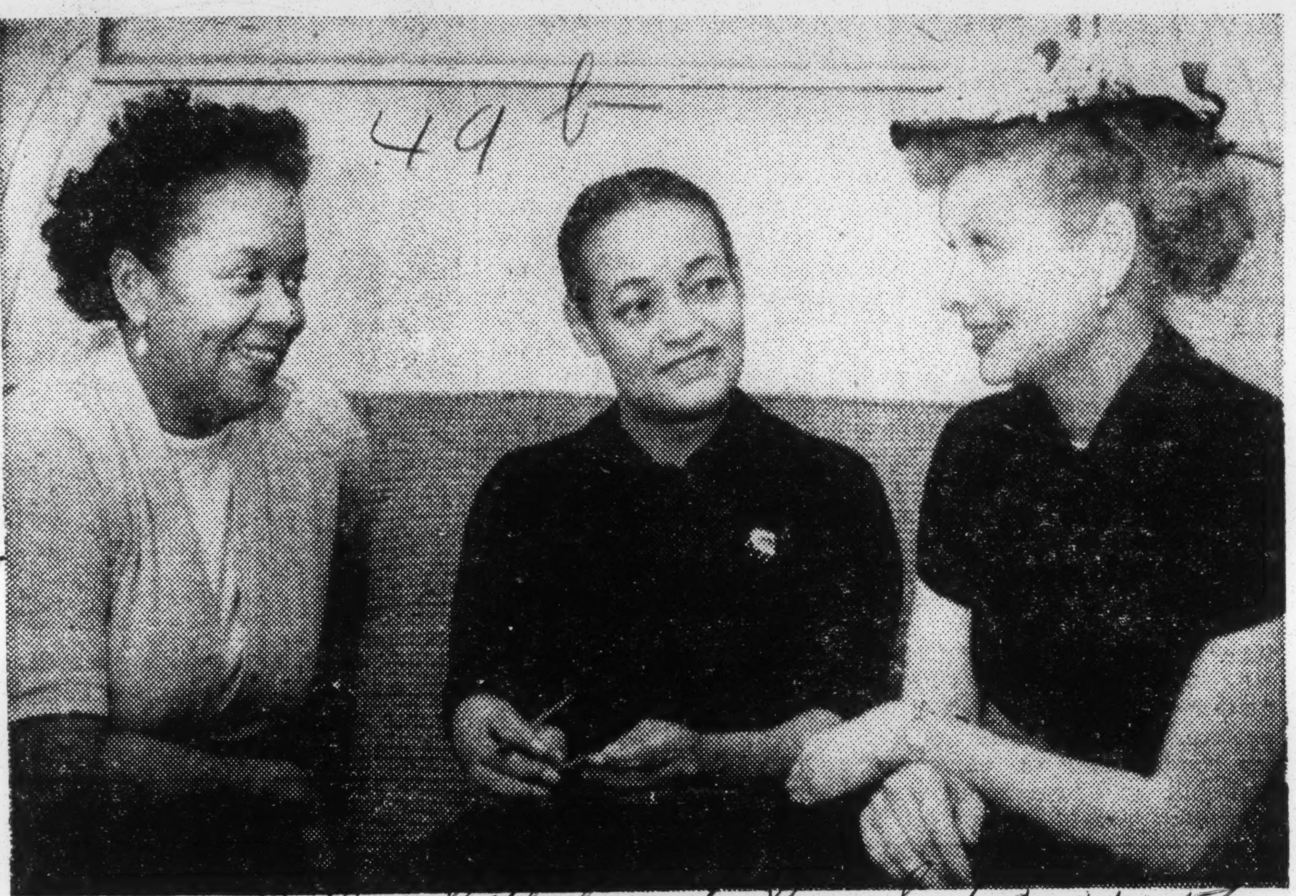
* * *

DURING THEIR years together, they have shared a lot of humorous experiences. Harriet, however, was looking forward to the experience she will soon share with the star when she takes her first trip in a helicopter. The party had a special train to New York. They will fly from New York to Texas, using a helicopter to make jaunts across the big Lone Star State.

* * *

HARRIET, WHO is the wife of Oscar Williams of Los Angeles, is looking forward to the trip back to the Coast, not only to join her husband and to finish arranging the furniture in the home she and her husband recently bought, but also to see the two Ball-Arnaz children. a girl and boy whom she adores. They were the children of her "I Love Lucy" team.

Having an Informal Interview



49 b

Courier P. 19 Pittsburgh, Pa. Sat. 2-25-56

SO NICE and easy to know are the two women sitting on either side of The Courier's Hazel Garland. The informal interview took place in the William Penn Hotel during their recent visit to Pittsburgh, Pa. Harriet McCain Williams is left and Lucille Ball, star of the popular "I Love Lucy" show, is on the right. Mrs. Williams is Miss Ball's "right-hand" girl.—"Teenie" Harris Photo.

Gloria Goes For $32,000 Sunday Nite

Journal & Guide

Sat. 5-19-56

P. 2

NEW YORK—Spelling wizard Gloria Lockerman of Baltimore successfully defended her championship again on "The $64,000 Challenge" TV show, Sunday night by spelling, without error, five words that have, through the years, been missed by finalists in the National Spelling Bee.

Norfolk, Va.

The words are "consensus", "quandary", "requiem", "shellacked" and "disputatious."

In spelling them correctly, Gloria retained her title against 12-year-old challenger Andy Douglass and boosted her earnings on the "Challenge" show to $16,000. The two vie for $32,000 Sunday night.

Lil Randolph quits daily radio show

Tribune P. 22

Fri. 5-4-56

Lillian Randolph has left her KDAY daily radio show to devote more time to her choral group, the Lillian Randolph Choir, and other radio and television activities, including Birdie of the "Gildersleeve" series, which she has been doing for the past 16 years.

Los Angeles Calif.

You can't tell race by person's voice

Afro-American P. 7

Sat. 5-5-56

Baltimore, Md.

NEW YORK (ANP)—In a dramatically undramatic way, radio station WOV is striking a solid blow for equitable use of competent colored performers in radio. Cooperating with the Coordinating Council for Negro Performers, WOV has scheduled daily message across in a uniquely effective way.

The announcement opens now with the voice of Hilda Simms of "Anna Lucasta" fame, saying, "You will now hear a quotation that is familiar to you, read by two different voices. Please listen carefully."

The opening lines of the Declaration of Independence, "We hold these truths to be self-evident, that all men are created equal . . ." are then heard, as read by two voices.

Miss Simms sums it up—"You heard two voices. One was that of a colored actor; the other a white actor. Can you tell the difference?"

EARL HYMAN, currently playing the title role in the play "Mr. Johnson," is one performer. Hyman, as well as the WOV program staff felt that rather than the usual pronouncement pointing out the unfairness of discrimination in radio, this method would carry more impact.

Arnold Hartley, WOV program director, said, "In these days of tremendous attention to racial issues, the public becomes inured to simple preachments.

"We felt that two voices, belonging to two different and competent performers, but indistinguishable as far as racial background was concerned, would most effectively present the message.

"The announcements serve as a positive and undeniable rebuttal to the arguments supporting this kind of discrimination in the broadcast field."

49b 1956

[illegible]

49b

A GODFREY AND A COUNT—Kathy Godfrey, sister of Arthur Godfrey, serves as hostess to Count Basie on her radio program following the Count's selection as winner of Down Beat Magazine's Big Band fan poll. Miss Godfrey holds the plaque awarded Basie by the publication.

Page Boy To Stardom Is History Of Hafner, Ann Henry's Protege

Defender Sat. 3-10-56 P. 15 Chicago, Ill.

Dick Hafner, Iowa-born singing CBS Page Boy, will become a permanent member of the casts of two of WBBM's top afternoon musical shows, beginning Monday, March 5. His vocal talents, first heard on Chicago radio-TV broadcasting circuits when he appeared on CBS-TV's "In Town Tonight," will be added to the afternoon "Jim Conway Shows," Mondays, Tuesdays and Wednesdays at 2:30 p.m. and to the "Bob Grant Shows" heard at the same time on Thursdays and Fridays, over CBS radio.

Dick's first big break came when he was signed to sing at the "Stre: mliner" club, where many important people from the music world drop in to hear new talent. It was while Dick was working here that a fellow performer, Ann Henry, who understudied Eartha Kitt in New Faces lined him up with a CBS audition before WBBM-TV exec producer Les Weinrott, who in turn let George Ramsby, CBS talent chief, hear the lad's efforts.

There was no opening on the CBS talent roster at the time — but Dick was offered a spot as a page boy so that he'd be on hand in case something should come up. The occasion came up without too much delay, and Dick got his CBS break on WBBM-TV's "In Town Tonight."

Indian Choir on TV February 29

Call P. 9
Fri. 2-24-56

NEW YORK. — The Indian Methodist Centenary choir, which will begin a six-month concert tour of the United States March 1, will appear on two coast-to-coast television programs and one national radio program of the National Broadcasting company within a week after their arrival in New York Feb. 27.

Kansas City, Mo.

Both television appearances will be Wednesday, Feb. 29. The first will be on "Today' from 7 to 9 a.m. (Eastern Standard Time). The star of the show is Dave Garroway.

At 11 a.m. (EST) the choir will be featured on the "Home Show," an hour-long program featuring Arlene Francis. The choir will sing, play Indian instruments and accompany dancers in the presentation of Indian folk dances. Dr. Donald F. Ebright, a Methodist missionary who has organized the choir tour, will be interviewed.

The 18-voice singing group will be guests on the NBC week-end radio feature, "Monitor," on either March 3 or 4.

The choir's trip is in connection with the observance in India and the United States of the 100th anniversary of Methodist work in Southern Asia (India and Pakistan). The choir will sing at the General conference in Minneapolis, Minn., May 1, which has been designated India day.

Etta Moten Skit Hit On WMAQ

Defender P. 15
Sat. 2-25-56
Chicago, Ill.

By way of salutation and Negro throughout the month of February. History observance Etta Moten, on her radio show "I Remember When" heard over station WMAQ, Mon. Tues., and Thurs., from 9:15 Orator last week.

Etta Moten

In this unique medium Miss Moten brings attention anew to the careers to 9:30 p.m., placed in her "hall of fame" Frederick Douglas, the great Abolitionist, Statesman, and and contributions of many persons who have enriched the total culture and progress of teh nation.

Already placed in her "hall of fame" in addition to Douglas, are Mme. C. J. Walker, Phyllis Wheatly, Robert S. Abbott, founder-publisher of the DEFENDER, and Sojourner Truth.

On other programs she had saluted Count Basie, Mary Lou Williams, and Leonard de Paur.

Leontyne Price singing opera on NBC-TV Sunday

Tribune P. 18
Los Angeles Calif.
Fri. 1-13-56

Soprano Leontyne Price will sing the leading role of Pamina in the NBC Opera theatre presentation in color and in black and white, of Mozart's opera, "The Magic Flute," its fourth presentation of the season, Sunday from 12:30 to 2:30 p.m.

49b

Marian Anderson, other Met greats, due for big TV show

Tribune
Fri. 1-20-56

Marian Anderson and 9 more of the world's top opera and concert artists will be presented in a 90-minute spectacular colorcast, "Festival of Music", on "Producers' Showcase" Monday, Jan. 30, over NBC-TV, from five to 6:30 p.m.

49b

The production will be under the personal aegis of S. Hurok, famed impresario, for whom Miss Anderson appeared for years. Charles Laughton will serve as master of ceremonies.

All of the singers are members of the Metropolitan Opera, including Jan Peerce, Roberta Peters, Leonard Warren. Others are Artur Rubinstein and Isaac Stern.

Nora Holt On Daily Radio Concert Show

Defender
Sat. 2-4-56
P. 2

NEW YORK — Mrs. Nora Holt, famed musicologist and formerly music critic of the New York Age-Defender presents a daily half-hour recital by prominent young concert artists as a feature of the third annual WLIB Festival of Negro Music and Drama. The series is presented Monday through Friday.

Chicago, Ill.

Sugar Ray gets TV role

Afro-American
Sat. 3-3-56
P. 15

NEW YORK — World middleweight champion, Sugar Ray Robinson, who has been working with Knapp Affiliates, a newly established firm dealing in preproduction planning for TV and full length films, last week announced his acceptance of the lead role in the script, "Operation K.O.

Baltimore, Md.

"Operation K.O." is the story of a champion prizefighter who accepts a mission for his government to do temporary undercover work in order to safeguard the nation's security.

Although Robinson appeared on TV screens when he recently showed audiences how a fighter trains to attain top physical condition, his role in "Operation K.O." will be his first dramatic one.

READY TO "STRIKE IT RICH"—In one of their familiar singing roles is the Wilberforce University Choir, which is to appear on the nationally televised show, "Strike It Rich," on Feb. 6, at 11 a.m., EST. Director of the organization is Relford Patterson, head of the Wilberforce University Department of Music. The show originates "live" from NYC, which the choir will visit on its tour through a dozen eastern cities.

Cab Calloway family on "Person to Person" tonight

Tribune Fri 3-2-56 P. 17

Los Angeles, Calif

Edward R. Murrow and "Person to Person" televiewers will visit screen actress Jane Russell and her husband, former football star Bob Waterfield, at their California home, and entertainer Cab Calloway and his family at their residence in Lido Beach, N. Y. tonight (Friday) over CBS-TV at 7:30 p.m.

Cab and his 8-year-old daughter, Lael, recently recorded a best-selling record, "Little One". Cab started out to be a lawyer, but got interested in music, became a drummer and eventually a singer. He devised his "Hi-de-ho" style after he forgot the lyrics of a song and had to improvise the words.

Also tonight at 7:30 on CBS-Radio, Calloway will be Bill Leonard's "This Is New York" guest, singing some of his hit tunes.

Is 'Barb' a Gloria?

P. 8

afro-American

Sat. 2-25-56

Baltimore, Md.

BALTIMORE

"I'm very thrilled...

"We were looking at it...

"I was very much surprised."

The words fairly tumbled out as cute Barbara Prestwidge breathlessly acknowledged congratulations, minutes after a television program announced her as winner of a $1,000 prize for having six tunes she sent in correctly identified.

Barbara, (Barb to her friends) who is 10, and a fifth grade pupil at Elementary School No. 142, won the cash because the six songs she submitted to the CBS-TV show, "Name That Tune," were correctly identified by Tuesday night's contestant.

The tunes she submitted were "Memories Are Made Of This," "Smoke Gets In Your Eyes." "Papa Loves Mambo," "Cry," "La Cucaracha," and "Italian Street Song."

In addition, Barbara gets an portunity to appear on the show this coming Tuesday to vie for $5,000, and for the next four successive weeks when she and a partner can win $25,000 if they correctly identify the numbers played.

If Barbara wins, she will be following in the footsteps of another Baltimore school girl, 12-year-old Gloria Lockerman, pupil at Booker Washington Junior High, who won $16,000 on the $64,000 question recently.

The program is aired in Baltimore over WMAR-TV at 7:30 p.m. Tuesdays.

* * *

BARBARA WAS so excited about her good fortune on Tuesday she could hardly talk.

"Who will go with you to New York?" she was asked.

She turned to her mother who said: "We'll all go—her brother, Billy, who is 8, and her daddy and myself."

Daddy is Algernon Prestwidge, well-known local businessman, now heading his own stone veneer business. Mrs. Prestwidge (Gladys) is a secretary at the Carver Vocational School. The family reside at 1518 Pulaski St.

Mrs. Prestwidge said that her chlidren have been avid fans of the "Name That Tune" program ever since it started.

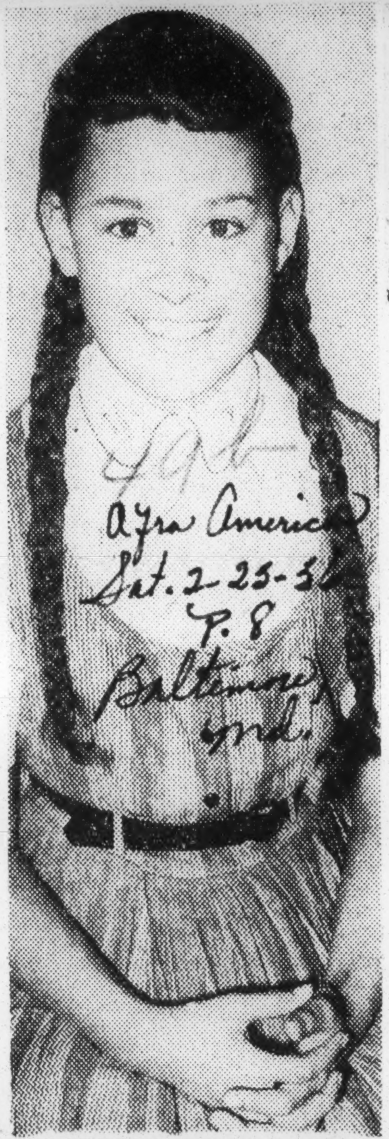
She said that George DeWitt, emcee of the show had hardly made the announcement that Barbara had won before their phone was busy and neighbors had come in to offer congratulations. "It's quite a thrill," she added.

* * *

"I'M GOING to try real hard," Barbara smiled, stressing the fact that she will spend the weekend listening to records, radio programs and TV shows to bone up for the Tuesday ordeal.

Music is nothing new for Barbara. It has been a part of her all her life. Her mother and father are avid record collectors, and have set up a music library for family use.

At the tender age of four, Barbara got her first taste of music lessons on the piano. When she showed such a great enthusiasm in the art, her parents purchased a piano.



Afro American
Sat. 2-25-56
P. 8
Baltimore,
Md.

BARBARA PRESTWIDGE

Wins $1,000, will try for $5,000 Tuesday night.

* * *

TODAY, UNDER the tutoring of Mrs. Florence Carter, piano teacher, Barbara is well on the road to becoming an accomplished pianist.

"I would like to be a music teacher or have some sort of job in music," she said.

Besides the piano, she also plays clarinet in the school band.

Why Barbara selected the particular songs for the program, no one knows. It just happened that about a month ago, she and her father sat down at the dining room table following the telecast and began making a list of tunes.

"With mother on the listening end, we chose a variety of songs and mailed them," she explained. "I thought maybe I would win, but I didn't expect it this soon."

Barbara, like many youngsters her age, was expressing the optimism of youth which holds that anything can be accomplished with a little effort.

* * *

BESIDES PLAYING the piano and clarinet, Barbara sings in the Junior Choir of St. James PE Church, takes dancing lessons at the Francine School for Dancing; is active in Jack and Jill; is vice president of the Student Council and reads, knits and crochets.

49b 1956

'Met Auditions Of The Air' Auditions To Start Jan. 2

Defender P.6 Chicago, Ill.

Aspiring singers once more are afforded the opportunity for operatic fame via THE METROPOLITAN OPERA AUDITIONS OF THE AIR which return to the air for its 17th year on Monday, Jan. 2, over the ABC Radio Network from 7 to 7:25 p.m., CST.

This popular proving ground for deserving opera talent will turn the spotlight on a female and male hopeful each week trying to win one of the cash scholarship prizes to further their musical studies, or possibly a coveted contract with the Metropolitan Opera Company.

Preliminary auditions have already begun with applicants from all over the country being expertly screened to yield the pair chosen to appear each week during the series. At the end of the season, these aspirants are narrowed down to a half-dozen semi-finalists, and eventually to the winning couple of the aforementioned awards.

Sat 12-24-55

Among the Met's foremost artists first earning recognition by the Metropolitan Opera Auditions of the Air are Robert Merrill, Rise Stevens, and Robert McFerrin, the St. Louis, Missouri singer.

Conducting the ABC Concert orchestra for the programs will be prominent maestros from the roster of Metropolitan Opera conductors. Veteran commentator **Milton Cross** will again serve as master of ceremonies and **Rudolph Bing**, General Manager of the Metropolitan Opera Association will appear from time to time to comment on the opportunities for talented neophytes. THE METROPOLITAN OPERA AUDITIONS OF THE AIR will be produced by **George Weist** and written by **Ira Marion.**

Mills Boys Can't See TV As 'Asset To Popularity'

Defender Sat. 1-14-56 P.14

Chicago, Ill.

BY MALCOLM POINDEXTER

PHILADELPHIA—(ANP) — Although many Negro entertainers are clamoring for spots on television, the internationally famous Mills Brothers would much rather make their living on the road.

This was the advice of Don Mills, spokesman for the group, during a recent appearance at the Academy of Music here.

Don, one of the handsome, mustached quartet, said the Mills Brothers owe their continued success to one thing in particular — staying with the public.

"Sure we'd like to get a television show, and we'd probably make three times the money," he said, "but at the same time our chances of staying around wouldn't be nearly as good."

"One thing in this business," he continued, "you have to keep in touch with your listeners and find out what they want to hear and how they like to hear it sung. Here we've been in business since 1927 and still have a big following. We haven't changed our style, just modified it here and there."

By traveling from city to city, we've been able to scout around and find out how our music was going. We'd ask different people, find out what they'd rather hear and then go to work on something like that."

Referring to the change of pace in such numbers as "Opus I," "Gum Drop," "Paper Doll," "Till Then," and "I'll Be Around," Don pointed out that each adapted to a particular need.

"Yes," he said in summary, "we're kinda afraid of television, it's still in its infancy as far as giving the public what they want is concerned. We aren't set against it, but we believe we'll stay alive much longer by touring."

The Mills brothers were first organized in 1927 by John, Jr., Herbert, Harry and Donald. The eldest brother, John, Jr., died in 1936. The father, John, Sr., who is now ill in New York, joined the quartet at that time.

The family hails from Piqua, Ohio.

Ellabelle Davis Is On CBS Radio Jan. 8

Courier P.22

Sat. 1-7-56

NEW YORK — The American soprano, Ellabelle Davis, will be soloist with the New York Philharmonic Symphony, under the direction of Dimitree Mitropoulos on the CBS radio broadcast Sunday, Jan. 8, at 2:30 P. M., EST. Miss Davis will sing the soprano solo role in Lukas Fess' Biblical cantata, "The Song of Songs," with text chosen by Miss Foss from the King James version of the Bible.

Pittsburgh Pa.

Miss Davis, a distinguished concert singer, made her Town Hall debut in 1944, and since that time has sung with leading orchestras throughout the world. The Foss work, dedicated to her, was written in 1946 on a commission from the League of Composers, and first performed in 1947 by the Boston Symphony under Koussevitsky, with Miss Davis as soloist.

Postman Will Use Winnings For Education

World P.1

Birmingham, Ala.

Tues. 1-10-56

NEW YORK—(ANP)— Roscoe C Wright, 54-year-old poetic postman who won $16 000 on a television quiz show last week, said he will use his winnings to send his 13-year-old son and 10-year-old daughter to college.

Wright appeared on CBS-TV "The $64,000 Question" and earned the money by answering questions on poetry.

A postman for 32 years. Wright was to have made his decision a week ago but asked for extra time.

Louis Armstrong On Radio's Next 'Woolworth Hour'

Defender

Sat. 1-14-56 P.14

Chicago, Ill.

Louis Armstrong, jazz trumpet great who recently completed a much-discussed tour of Europe; Hildegarde, fresh from night club triumphs; Beverly Sills, soprano of the New York City Opera; and Russell Arms, radio and television tenor, will demonstrate "What's New In Music" on CBS Radio's "The Woolworth Hour" sun., Jan. 15 at 1-2 P.M., EST.

Hildegarde will present two of her favorite songs, "Love Is A Many Splendored Thing" and, for the first time on radio, "The Great Adventure."

Louis Armstrong, making his first radio network broadcast since his recent triumphant tour of Europe, will play with Percy Faith and his orchestra the "Back-o'-Town Blues" and "Some Day You'll Be Sorry."

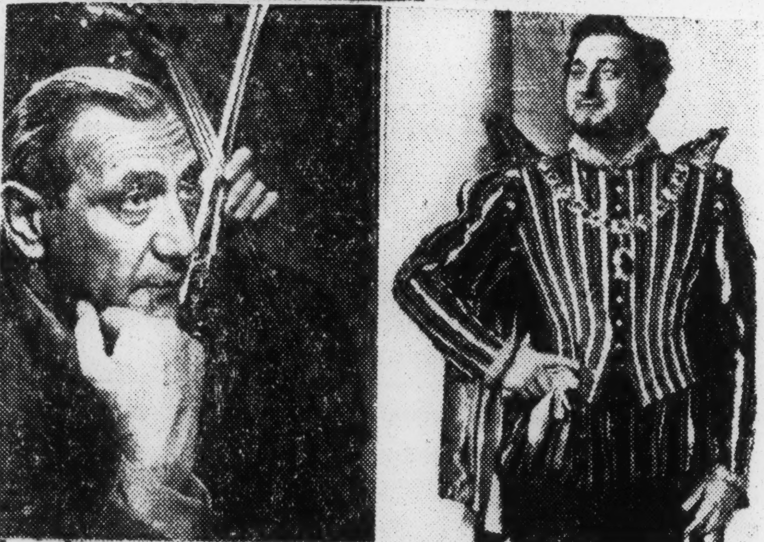
Beverly Sills will sing an aria from one of her favorite operas, "A, Fors e Lui" from Verdi's "La Traviata."

Russell Arms will sing "Methinks" and "They Didn't Believe Me."

Percy Faith will conduct the Woolworth Orchestra and Chorus in "S' Wonderful," "More Than You Know" "Oodles of "Noodles" and a medley of southern tunes, including "Carry Me Back to Old Virginny" and "Dixie."

Courier
Sat. 1-21-56
P.20
Pittsburgh, Pa.

Long Talker—From the expression on Ted Watson's face it seems The Courier's Chicago representative doesn't relish the long telephone conversation gospel singer Mahalia Jackson is holding. However, he did learn that she will appear on CBS' "Look Up and Live" program, emanating from New York City, Sunday, Jan. 22, at 10:30 A. M.—Bozeman Photo.



News + Observer P. 4
Raleigh, N.C.
Sat. 1-28-56

FESTIVAL OF MUSIC—The talent-laden "Festival of Music" show on Producers' Showcase Monday night will be carried in this area by WTVD, beginning at 8 o'clock, according to information received here yesterday. Among the stars appearing will be: Top—Gregor Piatigorsky, cellist, and Jan Peerce, tenor. Bottom—Marian Anderson, contralto, and Arthur Rubinstein, pianist. Other guest artists who will appear in the Sol Hurok production include Charles Laughton, who will be master of ceremonies; Blance Thebom and Rise Stevens, both mezzo-sopranos; and Isaac Stern, violinist.

Rowlands on 'Do You Trust Your Wife?'

Courier Sat. 4-28-56
Pittsburgh, Pa. P.26

Negro Couple Wins Step 2 in TV Quiz

NEW YORK—Steve Rowland and his wife Dorothy, of Los Angeles, Calif., first Negroes to appear on CBS television's quiz program, "Do You Trust Your Wife?" won the second round.

This entitles them to a prize of $100 a week for two years and, if they keep on winning, the prizes can blossom into a fantastic "$100 a week for life." The program, which emanates from the West Coast, stars Edgar Bergen and Charlie McCarthy.

Both Steve, an insurance salesman, and Dorothy, a former school teacher, are active in community affairs. He has aided membership drives of the NAACP and she is president of the Wilshire County P-TA. Steve, an insurance executive is a business administration graduate of the University of Southern California.

His wife, a graduate of Arizona State College at Tempe, Ariz., taught school in Phoenix before she gave up her career to become a housewife. They have two children, a son, 13, and a daughter, 11. The Rowlands plan to set up a trust fund for the education of their youngsters with the money they win on the program.

The Rowlands will appear on the program every Tuesday until they are defeated by a new couple in the competitive section of the program.

'We'll keep jobs,' $18,000 TVers

Afro-American
Sat. 3-31-56
P.1
Baltimore, Md.

PATERSON, N.J. — Mr. and Mrs. Joseph Swann, who live at 76 Twelveth Ave., this city, told the AFRO Sunday night that winning $18,000 on "Stop the Clock" program, Saturday, would not keep them from reporting to their jobs on Monday morning.

Mr. Swann works at the State Mental Hospital Greystone Park; his wife, Mrs. Mary Swann, a bookbinder at Michael Press.

They plan to take their first overseas vacation to the Bermuda Islands in May and "live it up."

'Equality at Work' to be televised; Nixon featured

Afro-American P. 3
Sat. 4-21-56 Baltimore, Md.

"Equality at Work," a film dealing with the provisions in government contracts for equal job opportunities, will be presented on NBC-TV at 4 p.m., Sunday, April 22.

The film will be introduced by Vice President Richard M. Nixon, who will also speak at the close of the drama.

Nixon, chairman of the President's Comittee on Government Contracts.

The television play graphically portrays one bussinessman's democratic approach to the equal opportunities clause in his government contract.

49b 1956

P. 2
Afro-American
Sat. 6-2-56
Baltimore, Md.

OUTLINES DESEGREGATION GOALS — Thurgood Marshall, NAACP chief counsel, signs autographs for admiring youth following his appearance May 20 on NBC-TV "Youth Wants To Know" series, sponsored by the American Forum of the Air in Washington.

Defender P.3
Sat. 6-9-56
Chicago, Ill.

MA[illegible]INE PERRYMAN of Memphis, Tenn., a sophomore at Mississippi Vocational college, Itta Bena, Miss., is greeted on "The Original Amateur Hour" by Ted Mack, emcee, in New York. Queen of 1956 Cotton Makers Jubilee," Miss Prryman was given an opportunity on the amateur hour as a singer.

Courier P.3
Pittsburgh, Pa.
Sat. 6-16-56

GLORIA LOCKERMAN and ANDREW [illegible] GLASS

Ambassador of Goodwill

Courier P.3
Pittsburgh, Pa.
Sat. 6-16-56

Gloria Praised On Senate Floor

WASHINGTON—(ANP)—Gloria Lockerman is "one of the best goodwill ambassadors Maryland has produced in years," declared Senator John Marshall Butler, Republican from that state.

In a speech on the Senate floor, Butler praised the little 12-year-old girl from Baltimore who "has captured the respect and admiration of millions of Americans."

Gloria came into fame and fortune a few months ago when she won her championships plus $16,000 in spelling, on the "$64,000 Question," TV program. Later she was challenged by another 12-year-old spelling wizard from Greenwich, Conn., named Andrew

Douglass.

■

The two youths tied on the "$64,000 Challenge" TV program, with the contestants receiving $32,000 each. While the contest was considered a draw, Senator Butler said: "It was obvious to those who watched the performance that, in a sense, Gloria was disappointed that the sponsors did not permit the match to go on."

When asked whether or not she was pleased with the decision to declare the match a draw, and to give each contestant half of the amount alloted in the contest, Gloria replied: "I don't know, I have been studying so hard."

Negro Couple Wins $48,000 on Show

Call- P.13
Fri. 6-8-56
Kansas City, Mo.
49

HOLLYWOOD.— (ANP)— Los Angeles insurance man Steve Rowland and his wife last week stretched their winnings to a total of $48,800 on "Do You Trust Your Wife?", the CBS Television show starring Edgar Bergen.

The Rowland couple won over an Air Force warrant officer, Larry Lambert, and his wife, who had gained the "finals" in the Trust Fund competition by winning $1200 in a preliminary quiz on the show.

The Lamberts defeated a pickle salesman, Walter Berris, and his wife, Marguerite and Ronald Overacker— the former "Baby LeRoy" of movie fame and his wife Patricia in the earlier competition. The Berris couple won $600 and "Baby LeRoy" and his wife, who themselves are expecting a baby, won $1000— which they said will pay for the birth.

Dorothy Rowland, a former school teacher now active in PTA work, brought about the couple's eighth victory in the Trust Fund quiz when she defeated Warrant Officer Lambert in a 10 part question dealing with national parks. Rowland "trusted his wife Mrs. Lambert declined to take the question so her husband trusted himself to answer.

Mrs. Rowland correctly listed the states in which seven of the parks are situated, while Lambert had five correct answers.

The Rowlands will return to the show next Tuesday night to try for a ninth year of $100 a week which is payable through a trust fund set up with the Bank of America by the sponsors of the show, Frigidaire, a division of General Motors.

Afro-American
Sat. 6-16-56
P. 6
Baltimore, Md.
49

KNOWLEDGE THEIR GOLD — Steve Rowland and his wife, Dorothy, don't need oil wells or uranium mines as long as the "Do You Trust Your Wife" television quiz continues. The Los Angeles couple won their ninth year of $100 a week prize money on the weekly show conducted by Edgar Bergen. Owner of a liquor store and an insurance broker, Mr. Rowland has trusted his schoolteacher wife to rack up most of the $46,800 they've already won.

49b 1956

Mayor roots for Barbara to win more prizes on TV

Afro-American P.13

Sat. 3-3-56

Baltimore, Md.

BALTIMORE

The day before Barbara Prestwidge went to New York to join her partner, Francis Kennedy on the "Name That Tune" telecast, Mayor D'Alesandro specialed the following message to her:

"Dear Barbara:

"I was so pleased to learn of your success in the recent national television show "Name That Tune" last Tuesday evening which won for you a prize of $1,000.

"As mayor, and personally, I congratulate you and express the hope that the next few weeks will bring for you more prizes. I am sure that many, many Baltimoreans will be "rooting for you" as the contest progresses.

"With my very best wishes I am,

Sincerely yours
Thomas D'Alesandro Jr.

Barbara and Mr. Kennedy, an elderly fireman will continue to appear on the program until they win or lose the $25,000 Golden Medley Marathon, a special feature of the show.

Her next appearance will be Tuesday on WMAR-TV at 7:30 p.m.

Barbara is a darling

Afro-American

Sat. 3-3-56

By SHIRLEY KYLE

NEW YORK CITY—"O-o-o-o-h, doesn't she look cute?" P. 13

"She's wonderful."

"She's a real darling."

"Just look at those braids, and that darling smile."

Baltimore Md.

CBS officials continued to shower 10-year-old Barbara Prestwidge of Baltimore with verbal comments as the youngster skipped on stage for rehearsals, Tuesday, two hours before she appeared on the "Name That Tune" telecast.

49b

And when Barbara and her partner, Francis Kennedy, won $5,000 on the program, one studio official was heard to remark, "She's another Gloria Lockerman!"

(Gloria, champion speller, is the ninth grade Baltimore junior high school pupil who won $16,000 on the "$64,000 Question" television show last fall.)

THE YOUNGEST person to compete in this field, Barbara seemed quite at ease as she and Mr. Kennedy quickly identified the five popular tunes taken from well-known classics.

In 15 seconds, the two named correctly:

"Till the End Of Time" (from Polonaise); "Tonight We Love" (from Concerto In C Minor); "The Breeze And I" (from Nocturne); "Song Of Love" (from Blossom Time) and "If You Are But A Dream" (from Romance).

As the first strains of each song were played, Barbara, who was tightly clutching the fireman's hand, would smile, catch her breath and whisper to Mr. Kennedy.

With a big smile, Mr. Kennedy would nod his graying head in a fatherly manner and let Barbara announce the title of the song.

"I recognized the tunes and when Barbara told me the names I knew she was right," he said later.

* * *

UNCANNILY, Barbara's father, Algernon Prestwidge had "a feeling" that the first set would consist of songs of this nature.

Over the weekend, he and Mrs. Charlotte Swann, music teacher at School No. 142 who accompanied the family to New York, drilled Barbara on similar tunes taken from the classics.

Emcee George DeWitt seemed to have a premonition that Barbara would take the first lap of the marathon with flying colors.

During the rehearsal he asked her and Mr. Kennedy to identify two tunes "You Made Me Love You" and "Copen Hagen."

"That's great," Mr. DeWitt declared, reading from a script. "You have just won . . ." he paused, put his hand to his mouth, then continued with a weak smile, "or whatever does happen."

* * *

PANDEMONIUM nearly broke loose in the CBS studio at 59 W. 47th St., after the broadcast when Barbara and her partner won. Before the show was over, members of the audience raced to the stage to greet the winners.

Mr. Kennedy expressed his thrill by scooping Barbara into his arms and kissing her on the cheek before they left the stage. She, in return, gave him a bear hug.

Outside the studio, residents from nearby apartments left their living rooms to meet "the darling little girl with the long braids."

And Barbara took it all in the stride of any 10-year-old who had just been highly commended for doing a good deed for the day.

She smiled at each visitor and politely thanked them for the compliments.

* * *

MR. KENNEDY, father of seven children who range in age from 2 to 19 years old, was happy to learn his partner was "just a child."

"I've never gotten away from diapers," he chuckled before the show. "I'm really getting a break. These youngsters are smart these days.

"My own children can name the tunes faster than I can. So you can see how good I feel about having a youngster as my partner."

Of Mr. Kennedy, Barbara said admiringly, "He's a very nice man. He has nice manners and he always speaks nicely. I like him very much."

ALTHOUGH Barbara insisted that the ordeal "did not excite me much," it wasn't until two hours after the show was over that she realized she hadn't eaten for 10 hours.

She was coloring a picture book in her Taft Hotel room with her cousins Beverly Barrett and Marilyn Oliver, who had traveled to New York to see the show, when suddenly she remarked, "Hey! I'm hungry!"

Barbara's last meal was at 11:30 a.m. when she and her family had sandwiches on the train.

The arrived in New York at 2 p.m. and went straight to the hotel, where they snatched 40 winks before going to the studio at 5 p.m.

Rehearsals got under way at 5:30 p.m. and at 6 p.m. a secretary took the group to a tiny Italian restaurant to "eat."

Barbara, however, had to change dresses and when she joined the party, five minutes later, **the secretary announced they** would have to return to the studio.

She had worn a red plaid frock on the train. For the program, she wore a green cotton with white collar and cuffs.

The "meal" for Mr. Kenney and other contestants on the show consisted merely of hot cups of tea and coffee.

Until the show began, Barbara and Mr. Kennedy sat together to get better acquainted.

* * *

MR. AND MRS. PRESTWIDGE immediately donned their coats when Barbara reminded them of her empty stomach.

As they left the hotel to find an "Automat" Billy, Barbara's 8-year-old brother, remarked "Well, it looks like I won't be going to school for a lot of Tuesdays now."

This was his young way of showing the faith he has in his big sister. And he, as well as other members of the family, intend to be right on the scene each and every time Barbara appears on the show.

Among the aunts, uncles and cousins who motored from Baltimore to New York to watch Barbara on the show were:

Mrs. John Oliver and children; Marilyn and John Jr.; Mr. and Mrs. George Barrett and children, George Jr. and Beverly; Mrs. Evelyn Stewart and daughter, Rosalyn, Morgan College student; Mr. and Mrs. Neal Weaver and son, Michael and Mrs. Marguerite Williams.

New York friends and relatives who were in the studio audience were Miss Hazel Stewart, student at the University of Rochester; C. A. Barrett and Mrs. Charles Clark.

An AFRO reporter accompanied Barbara and her family on the train.

Lena Making TV Films in London

Sat. 5-26-56

Pittsburgh Pa.

NEW YORK—(ANP)—According to reliable sources in the television industry, actress-singer Lena Horne is currently making a series of TV films in London.

49b

Marian Anderson On "Producer's Showcase"

World Birmingham, Al.

Fri. 1-27-56

P. 5

NEW YORK—(ANP)—"A voice like yours is heard only once in a hundred years."

Those were Arturo Toscanini's words to Marian Anderson afted hearing her sing for the first time. Miss Anderson's superb contralto voice will be heard on NBC-TV's PRODUCERS' SHOWCASE Monday, Jan. 30 (8-9:30 p. m., EST), when S. Hurek presents "Festival of Music," a "live" colorcast of some of the world's greatest music performed by 10 of its greatest musical personalities.

49b

Honor-laden as few have been in the history of music, Philadelphia-born Marian Anderson has become a legend to millions across the world—She was first of her race to sing at the Metropolitan Opera, making front-page news with her debut there in the Verdi's "The Masked Ball" on Jan. 7, 1955.

Recipient of the $10,000 Bok Award, the Spongarn Medal and five honorary doctorates of music, she is represented in a mural in the Department of Interior in Washington commemorating her Easter Sunday concert in 1939 that drew 75,000 people to the Lincoln Memorial. She has sung twice in the White House, the second time for the royal guests from England King George and Queen Eliazbeth.

King Gustav Adolph conferred on her Sweden's "Litteris et Artibus" medal; from the Emperior of Japan she received the Yukeshe Medal; Finland gave her its esteemed Order of the White Rose and the Marshall Mannerheim Medal, and still other decorations have come from Haiti, Liberia, France and the PhPilippines.

Sat. 5-12-56

49b

Spinner—Newest of the platter spinners is pulchritudinous Dolores Parker, who's got quite a few discs of her own she could feature. Dolores is filling in the twelve-to-three spot at the Palm Cafe for Radio Station WOV in New York.

Negroes Sign for TV

49b

NEW YORK — The Canadian Broadcasting Company, which has been consistently presenting shows featuring Negro artists, has a new one lined up for May 15 Titled "On Trial" it will feature such stalwarts as P. Jay Sidney, Alonzo Bosan, Rex Ingram, Earl Sydnor and Elia Clark.

Pittsburgh Pa.

Afro-American
Sat. 3-3-56
P. 13
Baltimore, Md.

49-b

BARBARA PRESTWIDGE
Wins $5.000, will try for $10,000

Dixie pressure changes 'Steel Hour' TV drama

Afro-American P. 12
Baltimore Md
Sat. 5-19-56
49-b

NEW YORK (ANP) — Here's how Dixie pressure twisted a television drama mainly because it centered on an incident similar to the Till Case.

The play was "Noon on Doomsday. It was written by Red Serling, produced by the Theater Guild, sponsored by U.S. Steel and televised nationally last week by CBS-TV.

The doctoring, trimming and emasculation were done on orders of U.S. Steel upon the demands of the White Citizens Council elements of the south.

Serling wrote the play about six months ago. While discussing the drama with a reporter for the trade paper, Variety, the author said it concerned a small town in which a vicious crime had been committed by a local citizen. He said the town had been visited by reporters for big city newspapers, had solidified and acquitted the criminal.

The reporter said it sounded to him like the case of Emmett Till. He asked Serling was that what he had in mind.

Serling answered, "If the shoe fits . . . ."

Variety ran an item saying the 31-year-old writer was writing a play for the "Steel Hour," based on the Till case. A number of newspapers picked up the item.

Within a week, U.S. Steel was hit by nearly 3,000 letters from pro-segregation elements in Mississippi, Alabama and several other southern states.

Serling's script was cut, revised and twisted because of U.S. Steel's fear of economic pressure.

The locale was changed from an unspecifided place to an emphasized New England town, so that no White Citizens Council could claim it was in Dixie.

49-b

LEWISHOHN SOLOIST—Marian Anderson has been signed as one of the featured soloists for the 1956 Lewisohn Amphitheatre series in New York. The season runs from June 18 to July 28.

WCBR BECOMES WLOK WITH GOSPEL LINEUP

Brother Joe May Added To Station Staff

Commercial Appeal
Thurs. 4-5-56
49-b P. 13
Memphis, Tenn.

Station WCBR has changed its call letters to WLOK, at 1480 on the dial, and lined up what it considers the best Negro Gospel and spiritual team in the nation.

Brother Joe May, noted Gospel and spiritual singer, has joined the station staff and will be heard in shows at 9:30 a.m. and 1:30 p.m. Mondays through Saturdays.

Joe May

Record stores here specializing in this field of music ranked him either the No. 1 singer in the field or among the top. One company said he was No. 1 seller with them.

The station also will have R. L. Weaver, Gospel singer, as its "wakeup man" at 5 a.m., and 'Cane' Cole, rhythm n' blues singer, and Jobe Martin, new addition from the Gulf Coast.

The station's new operations manager is Jay Storm, formerly NBC announcer on the West Coast and more recently at New Orleans.

Jules J. Paglin of New Orleans, president of the OK group, which recently added the Memphis station to its chain, said WLOK plans the biggest religious and Gospel concert ever offered the public.

The chain's vice president and general manager, said:

"The OK Group is proud that WLOK will have as a permanent member of its staff Brother Joe May, famous as the leading Negro evangelistic singer. He will be a daily inspiration to the many thousands of religious leaders and church goers in the Mid-South area."

Scribe Predicts Ratings War To Benefit Sepians

Defender P. 14 Sat. 6-9-56
Chicago, Ill.
49-b

By ROB ROY

Claim that each and every cloud has a silver lining can well be adapted to TV, rating wise. And the airways between NBC and C. B. S. channels figure to be plenty clouded come Sunday June 24.

'Tis on this particular Sunday along about 7 p.m. that Ed Sullivan's "Toast of the Town" (CBS-TV) will put on its annual spectacle, a sort of this is our best for the year colussus. At the same time NBC may decide to debut its own colussus featuring Steve Allen as replacement for "The Comedy Hour," the latter a show that was to have out appealed "Toast" but failed. "Comedy Hour" had no Steve Allen and what would "Toast of the Town" be without Ed Sullivan. Its rival wasn't much without a Steve Allen even though numerous stars appeared on the program.

That Sullivan will have a host of stars on his show goes without saying. He usually has. And there is just as much reason to believe Allen's airer will attempt to match the CBS production in names. Early talk about the Allen debut is that Sammy Davis, jr., and Frank Sinatra will top the billing. There will, however, be others in the "name" class on the show.

One major chain attempting to match the other's best drawing card is not unusual in TV-ing. It happens regularly. Chains generally battle one another's strong points and it is no question but what Sullivan's show is the strong link in the CBS chain's Sunday evening programming. That is why NBC has elected to hit its rival at the 7 p.m. hour.

There are a lot of suggestions that might be given both Allen and Sullivan on a take it or leave it basis. To hold on to what he has Ed must forget about parading across the stage, talking about "What I saw on my visit to Europe; stand up and take a bow Colonel Blizzit; and here is a scene from the picture "Squat, Don't Sit" and let the stars do the work.

On the other hand Allen must not spend half of his alloted time joshing with himself and his stage hands and put top talent before the cameras. Otherwise both shows will suffer from lack of viewers.

However, back to the silver lining there is a chance that numerous sepia stars, more than in the past, will get a chance to appear as guest artists which has been their only participation in TV so far.

49b 1956

Sammy Davis, Belafonte named for TV awards

Afro-American P. 12
Sat. 3-10-56
Baltimore, Md.

HOLLYWOOD (ANP) — Cafe entertainer Sammy Davis, Jr. and folk singer Harry Belafonte have been nominated for "Emmy" awards by the Academy of Television Art and Sciences.

Davis, now appearing in the Philadelphia showing of the new musical, "Mr. Wonderful," was nominated for an award as best specialty act.

Belafonte, who is rehearsing in New York for the show, "Sing, Man, Sing," was nominated in two categroies, best male singer and best specialty act.

Presentations of the coveted awards will be made March 17 in ceremonies in Hollywood and New York.

Teddy Wilson on 'Woolworth Hour'

Afro-American
Baltimore, Md.
Sat. 3-24-56

NEW YORK — Popular baritone Vaughn Monroe; Dolores Wilson, coloratura soprano of the Metropolitan Opera; and Teddy Wilson, jazz pianist, demonstrated "What's New in Music" on CBS Radio's "The Woolworth Hour" Sunday.

Monroe sang two of his current hits, "Don't Go to a Stranger" and "The Night Is Young."

Miss Wilson did "The Shadow Song," and Wilson played some of the music he performs in his new motion picture "The Benny Goodman Story."

Ed Sullivan runs TV show on basis of talent, not tint

Afro-American P. 18
Sat. 4-7-56
Baltimore, Md.

NEW YORK — That Ed Sullivan is and has always been a friend to colored performers is revealed in the fifth in a series of articles on Sullivan's life—written by — Ed Sullivan.

Millions of television viewers can attest to the fact that Sullivan is not at all prejudced in his use of colored performers on his Sunday program.

Nat (King) Cole and Pearl Bailey are regulars while the list of others making appearances reads like a "Who's Who of Show Business."

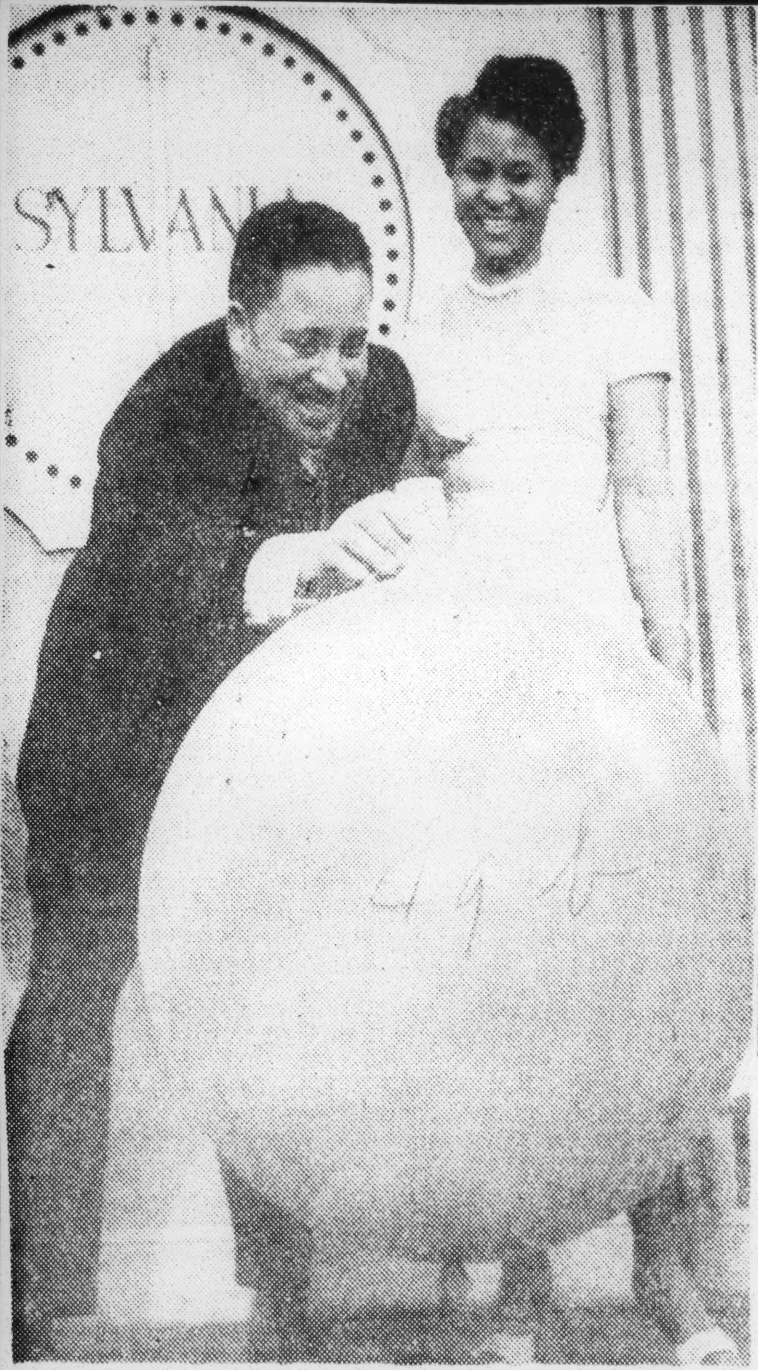
WHAT IS NOT so generally known, perhaps, is that Sullivan was the dynamic force behind the splendid last rites for the late Bill (Bojangles) Robinson.

In this, Sullivan was partly motivated by the attacks made on Robinson by the communist Daily Worker which accused him of "Tomming."

To prove that Robinson's friends, white and colored, would not forget him when he was dead, Sullivan organized the funeral which saw New York streets lined with over half a million people.

$18,000 KISS — Joseph Swann kisses his wife after winning $18,000. He's a technician at Greystone Park State Hospital. She's a bookbinder at Michael Press, Paterson.

Afro-American P. 18
Sat. 4-7-56
Baltimore, Md.



HOW THEY WON $18,000—Joseph Swann, 76 12th Ave., Paterson, N.J., telescopes four paper cups on top of a helium-filled balloon moored to the floor to win the $18,000 super bonus stunt on the "Beat the Clock" television program March 24. Mrs. Swan happily observes the $18,000 effort.

THERE'S REASON TO SMILE—The happy smiles of Mr. and Mrs. Joseph Swann are caused by that $18,000 check being presented by Bud Collier (right), "Beat the Clock" emcee. In addition to the huge check, the Swanns won a 21-inch TV set and Hi-Fi console.

49b 1956

The Guardian Angel of Alaska

Zora Banks Busy Radio-TV Personality

By

TOKI SCHALK JOHNSON

HOW DOES it feel to be the 10th Negro in Fairbanks, Alaska? How did it feel that day, 11 years ago, when you . . . Mrs. Zora C. Banks of Los Angeles, widow and mother of two daughters . . . arrived in the budding city of teh far North, to find your aunt very, ill on the verge of death?

If this were a "This is your life" program, the handsome Mrs. Banks could tell you quickly and charmingly, that being one of the first Negroes to come to Fairbanks offered her a challenge she couldn't refuse. She has stayed on . . . and will continue to make her home in the virgin country where the hope of becoming the 49th state in the U. S. is all consuming.

■

ELEVEN YEARS ago Mrs. Banks came to attend the death bed of her aunt, Mrs. Zora Bell Jones, owner of a hand laundry which lived to be 23 years old. At Mrs. Jones' death, Zora Banks lingered on in Fairbanks to protect her interest.

A widow with two children, the young woman was quickly absorbed into the community life of the blossoming city. Highly religious, she became assistant pastor of the AME Church in Fairbanks where the Rev. A. A. Thomas is pastor.

As more and more of her people came to Alaska, Mrs. Banks saw the need of protection through FEPC, and is now the representative of the Fair Employment Practice for the territory of Alaska. Currently she is trying to get the women of Fairbanks to look more for prestige jobs than for money. It seems that there is an unusual difference in salaries, wherein the lower jobs pay more than jobs demanding training.

■

DURING THE recent creating of an Alaskan constitution, Mrs. Banks lobbied for civil rights for the NAACP and had the recommendations (sent in by the association's lawyers) included in the constitution.

Mrs. Banks, who sold her late aunt's laundry years ago, is always on the hop, skip and jump schedule. She has a TV show, a radio program, church work and is a most active NAACP'er.

She reports for the NAACP via KTVF, a CBS-TV program, once a week. The "Zora Banks Reports," CBS radio program, is a popular half-hour sponsored by Montey's Department Store in Fairbanks. Mrs. Banks has numerous guests on her show and recently included three women doctors whom she met on a bus trip; one a well-known Brazilian physician from the United Nations.

■

IN SEPTEMBER she journeyed to Cincinnati, Ohio, to attend the Urban League conference to see how the league works out its FEPC problems. With 3,000 Negroes in Fairbanks now various things must be observed and changed by Mrs. Banks . . . "before they get out of hand."

Geneva Wiggins of Los Angeles and Zora Towles of Riverside, Calif., are the two daughters of this energetic and delightful woman.

What about integration . . . what about progressive men and women in Alaska? Mrs. Banks has an encouraging report. In the new University of Alaska there has already been one Negro graduate who is working on his MA now.

IN ANCHORAGE, Blanche McSmith is a terrific business woman, having her agile fingers busy with real estate, electrical appliances and package stores. Robert L. Parramore in Fairbanks heads the lucrative government janitorial services.

And what of jobs for the adventuresome young men who might eye Alaska with favor? Currently there are 150 jobs available for electronic engineers at excellent salaries. "It means isolation for three months at a time," Mrs. Banks hastens to add. "But one also has months off in town."

There is considerable pride wrapped up in Zora Banks' regard for Alaska. She feels, and rightly so, that she is helping build the groundwork for the 49th state, starting it on its way with fewer problems for our folk than would ordinarily be so.

A poet would call her the Guardian Angel of Alaska . . . and he wouldn't be far wrong. For in her quiet way, in her constant deeds, Zora Banks is helping to guard the future of a new state.

MRS. ZORA BANKS

Courier - P. 21
Sat. 10-27-56
Pittsburgh, Pa.
49b

Courier
Pittsburgh Pa.

Takes $16,000—

Mrs. Frances C. DeBerry, 74-year-old Louisville (Ky.) widow, decided to stop at the $16,000 mark on the CBS TV show. Her category was the plays of William Shakespeare.

Sat. 12-8-56
P. 12

'Satch' On Ed Sullivan Show Nov. 11

Weekly
Sat. 11-10-56
New Orleans

New York -- (ANP) -- Louis Armstrong and Phil Silvers, star of CBS Television's "You'll Never Get Rich," leads off the glittering array of talent on "The Ed Sullivan Show" Sunday, Nov. 11.

Also appearing on the program will be the fair Lady of the Broadway musical success, "My Fair Lady," Julie Andrews; a "live" scene from Terrence Rattigan's new Broadway comedy, "The Sleeping Prince" with Michael Redgrave and Barbara Bel Geddes the magnificent pantomimist Marcel Marceau and a special all-star observance of the 20th anniversary of Life Magazine with behind-the-scene views of Life's coverage of the Andrea Doria-Stockholm disaster.

Walter Winchell's Variety Debut Looms Socko; Sammy Davis Reason

Defender P. 14 Sat. 10-6-56 Chicago, Ill.

The battle for ratings NBC and CBS Sunday night with Steve Allen and Ed Sullivan as pawns continues to roll with first one and then the other in command.

Steve has been able to clip Ed on two occasions and in each case the evening's star was "Mr. Show Business" himself Sammy Davis jr. currently starred on Broadway in "Mr. Wonderful."

Steve came to realize as most everyone else knew that Sammy's talents gives a huge lift to whatever performance he takes charge of. And he is that kind of take charge guy. Of course Steve has another advantage over Edward. Steve is a performer while Ed has either forgotten or neglected to keep up to date whatever he once may have known about acting. He has no personality on stage but prior to the arrival of Steve Allen that wasn't an important factor. Ed brought on those guys and gals who could act and stood back, folded his arms and twisted his mouth while the action was going on. Now it is different. He has Steve Allen to contend with as rival in the slot where NBC has failed to match his appeal in the past. Belief that Steve was after Ed came when he signed Sammy Davis for one of his early shows. The repeat presentation of Sammy was merely added proof of the plan.

ACCEPTED FACT

Steve Allen isn't the only person in TV that realizes the value of Sammy Davis, jr., as material for an early reach for attention on a new program. Friday night October 5 when Walter Winchell, once an actor of parts, makes his initial bid for recognition on TV row Davis will be among those present. Winchell will not have a Sullivan to battle for rating but he's taking no chances on a good start even with one of those "first run" (several times over) films as competition. Have your dial tuned to channel 5 Friday Oct. 5 and watch "Mr. Show Business" who is now being labeled "Mr. TV" in action. It is a safe bet you'll like "Walter Winchell."

Incidentally lastest rumor has Sammy Davis set for his own TV show on another network. If it happens that will be more trouble brewing for the chain rivals who are having it tough rating wise at present.

A TV DRAMA ABOUT A PRESIDENT'S SPOUSE

Times P. 15-X
New York
Sun. 12-9-56

14

Andrew Jackson's wife, who was a controversial figure in her own right, is portrayed by Maureen Stapleton in this story of an incident to be seen tomorrow on C. B. S.-TV at 10 P. M. James Wall plays her devoted servant.

Walter Winchell's Variety Debut Looms Socko; Sammy Davis Reason

Defender P. 14 Sat. 10-6-56 Chicago, Ill.

The battle for ratings NBC and CBS Sunday night with Steve Allen and Ed Sullivan as pawns continues to roll with first one and then the other in command.

Steve has been able to clip Ed on two occasions and in each case the evening's star was "Mr. Show Business" himself Sammy Davis jr. currently starred on Broadway in "Mr. Wonderful."

Steve came to realize as most everyone else knew that Sammy's talents gives a huge lift to whatever performance he takes charge of. And he is that kind of take charge guy. Of course Steve has another advantage over Edward. Steve is a performer while Ed has either forgotten or neglected to keep up to date whatever he once may have known about acting. He has no personality on stage but prior to the arrival of Steve Allen that wasn't an important factor. Ed brought on those guys and gals who could act and stood back, folded his arms and twisted his mouth while the action was going on. Now it is different. He has Steve Allen to contend with as rival in the slot where NBC has failed to match his appeal in the past. Belief that Steve was after Ed came when he signed Sammy Davis for one of his early shows. The repeat presentation of Sammy was merely added proof of the plan.

ACCEPTED FACT

Steve Allen isn't the only person in TV that realizes the value of Sammy Davis, jr., as material for an early reach for attention on a new program. Friday night October 5 when Walter Winchell, once an actor of parts, makes his initial bid for recognition on TV row Davis will be among those present. Winchell will not have a Sullivan to battle for rating but he's taking no chances on a good start even with one of those "first run" (several times over) films as competition. Have your dial tuned to channel 5 Friday Oct. 5 and watch "Mr. Show Business" who is now being labeled "Mr. TV" in action. It is a safe bet you'll like "Walter Winchell."

Incidentally lastest rumor has Sammy Davis set for his own TV show on another network. If it happens that will be more trouble brewing for the chain rivals who are having it tough rating wise at present.

A TV DRAMA ABOUT A PRESIDENT'S SPOUSE

Times P. 15-X
New York
Sun. 12-9-56

49

Andrew Jackson's wife, who was a controversial figure in her own right, is portrayed by Maureen Stapleton in this story of an incident to be seen tomorrow on C. B. S.-TV at 10 P. M. James Wall plays her devoted servant.

49b 1956

'You have a lovely home . Kennedys tell Prestwidges

Afro-American Baltimore, Md.

Sat. 4-21-5

BALTIMORE

"Oh you have such 'a lovely home . . ."

4/7

This was the first comment of the Kennedy family as they entered the neatly furnished home of Barbara Prestwidge at 1518 N. Pulaski St., on Friday.

Barbara, and her parents, Mr. and Mrs. Algernon Prestwidge, were hosts to her TV partner, Francis Keenedy, his wife, Margaret, and seven children; Frances Jr., Patricia, Gerard, Gail, Thomas, Billy and Kevan, of New York.

The visit climaxed a six-week appearance on "Name That Tune," CBS-TV show in which Barbara and Mr. Kennedy, a fireman, shared in the $25,000 grand prie on the Golden Marathon Feature of the progrram.

And, following an afternoon of ceremonies and social events, arranged by the Prestwidges, the Kennedys remarked in amazment, "We don't know how to thank you. You've gone out of your way to do so much for us."

* * *

HIGHLIGHTING THE Kennedys' motor trip to Baltimore was the visit with Mayor D'Alesandro who presented keys to the city to 10-year-old Barbara and Mr. Kennedy.

In midst of the Informal ceremony, Barbara's eight-year-old brother, Billy, and Mr. Kennedy's son, Tommy, took turns occupying the mayor's chair while the city official made the presentations.

And Mayor D'Alesandro, jovially "coopeated" with his two "substitutes" seeking their advice on new jobs in the city.

In presenting the key to Mr. Kennedy, the Mayor, remarked with a smile," "I see you kept your word about coming to Baltimore."

Also witnessing the event were members of the Baltimore Fire Department, John O'Malley, executive secretary; Capt. Edward G. Sullivan and Raymond C. Fogerty.

* * *

A SMALL reception followed in the Prestwidge home.

Among the guests were Councilman C. Lyman Schueler, (D-3rd) vice president of the City Council; Father Richard Swift, rector, St. Monica's Catholic Church; Father and Mrs. Cedric E. Mills, rector St. James PE Church; Mr. and Mrs. Sinclair Swann, Mrs Vivian Alleyne and Mrs. Lena K. Lee, attorney and principal of School No. 136.

Mrs. Kennedy received an orchid corsage from Barbara's relatives, and the Kennedy family was gifted with a thermos jug and bathroom scale, from the Prestwidges.

Barb, partner win $25,000 TV prize

Afro-American P. 2

Sat. 4-7-56

NEW YORK — "Boy, Mr. Kennedy, it's a good thing you knew that last tune . . ."

"Well, Barbara, I'm glad you have such a wonderful music teacher . . . ."

Barbara Prestwidge and her partner, Francis Kennedy, exchanged these compliments minutes after they won the top cash prize of $25,000 on 'Name That Tune," CBS-TV show, Tuesday.

While the Prestwidge - Kennedy team was surrounded by well-wishers from the studio audience, members of the CBS staff were walking around the theatre moaning, "What will we do without them?"

"They really worked out great," a director was overheard to say. "This is the first time we've been lucky enough to have a real team which could play and sing, too."

Baltimore, Md

* * *

BEFORE MAKING their final stab at the grand prize on the Golden Medley Marathon feature of the program, Barbara played the piano while Mr. Kennedy sang "When Irish Eyes Are Smiling."

Ten - year - old Barbara, who lives with her family at 1518 N. Pulaski St., Baltimore is an accomplished pianist and Mr. Kennedy is a member of the NYC Firemen's Glee Club.

The team spirit which has prevailed between the two since they first appeared on the show six weeks ago was at its height Tuesday night as they correctly identified five tunes relating to spring.

Barbara a fifth grade pupil at School No. 142, was set for the first song, "Welcome Sweet Spring," and both collaborated on the second tune, "Flowers That Bloom In The Spring."

Barbara recognized the third song, "Voices Of Spring," and was well prepared for the fourth tune, "Rustles Of Spring," when Emcee George DeWitt tipped her that "this is one every piano student knows."

* * *

MEMBERS OF the audience began crossing their fingers and murmuring prayers as Mr. Kennedy struggled to identfy the final song, "Spring, Beautiful Spring."

As the orchestra played the first strains of the music, Barbara looked hopefully at Mr. Kennedy, indicating to him that she didn't recognize the melody.

(Everytime Barbara knew a tune, she would flash a big smile and quickly press the buzzer.)

They had 30 seconds altogether but time had nearly run out on the pair before Mr. Kennedy began stammering, "That's Spring . . . .Spring . . . ."

Mr. DeWitt nervously bit his fingernails while members of the TV camera crew wrung their hands. Backstage, Harry Salter, producer, crossed his fingers.

Then Mr. Kennedy blurted out "Spring, Beautiful Spring."

"You're right!" Mr. DeWitt exclaimed, jumping into the air.

A loud ovation filled the theater as Mr. Kennedy reached down and hugged and kissed Barbara.

This demonstration continued after the show ended. CBS officials, the Prestwidge family and the Kennedy family exchanged hugs and kisses as though it were New Year's Eve.

But amidst the excitement were the sad phrases, "Goodbye. We'll miss you. We don't know what we'll do without you." And tears appeared in the eyes of many.

* * *

THERE IS NO question as to what Barbara will do with her $12,500 share of the prize. It has been put aside in a trust fund for her college education.

As for Mr. Kennedy, there are many things he wants to do. "I'd like to buy a home for my family. I have seven kids, you know. I'd like to buy a second hand car to come to Baltimore and visit Barbara.

Other Baltimoreans who journeyed to New York to see the show included Mesdames George

---

Afro-American P. 1
Sat. 4-7-56
Baltimore, Md.

Taliaferro and Charlotte Swann.

THE WINNER CROWNS SELF WITH A NEW BONNET

Barbara Preswdge, the adorable Baltimore fifth-grader, who will share $25,000 "Name That Tune" TV prize with N. Y. fireman, Francis Kennedy, tries on a new hat for her parents, Mr. and Mrs. Algernon Prestwidge. *(See Story On Page Two).*

Afro-American P. 7 Baltimore, Md.
Sat. 4-21-56

FAMILY MEETING — Holding Kevan Kennedy in his arms, Baltimore's Mayor D'Alesandro welcomes the Francis Kennedy family of New York to the city. They are shown here with the Algernon Prestwidges of 1518 N. Pulaski St. Ten-year-old Barbara Prestwidge and Mr. Kennedy, a New York fireman, won the $25,000 prize on "Name That Tune" CBS-TV show, recently.

U.S. to get $2,882 of Barb's winnings

Afro-American
P. 2
Sat. 4-21-56
Baltimore, Md.

Officials of the U.S. Treasury Department's Bureau of Internal Revenue said that the Federal income tax on Little Barbara Prestwidge's $12,500 share of the $25,000 "Name That Tune" top prize will amount to approximately $2,882.

That amount would be paid with the filing of her tax return for 1956, a Bureau spokesman said, and there would be no further Federal taxes upon the remaining $9,618.

Defender
Sat. 6-23-56
P. 17
[illegible]

LENA HORNE is shown with hubby, Lennie Hayton as they rehearsed for CBS radio show last Saturday. Show did not hit Chicago but was carried over most of the chain's other affiliate stations.

Afro-American
P. 7
Sat. 4-14-56
Baltimore, Md.

INCOME TAX WORRIES—Gloria Lockerman, spelling champion who won $16,000 on the "$64,000 Question" television show last fall, shows Barbara Prestwidge, pianist, who recently shared the $25,000 prize with a New York fireman on "Name That Tune" program, how to fill out her income tax form. Deadline for filing returns is April 15.

Gloria in Spotlight Again.

Call Fri. 5-25-56 Kansas City, Mo.

Gloria Lockerman, the captivating little school girl speller, is in the TV spotlight again. Millions are drawn to the "$64,000 Challenge" Sunday night show to watch the little girl's word battle with the handsome little boy challenger. Both children are "wizards" at spelling and will vie with each other this coming Sunday for the $64,000 words and the championship. Again, TV emphasizes that ability and talent are the thing

---

Call
Fri. 6-1-56
Kansas City, Mo.
P. 1

WINNING COUPLE CONGRATULATED.—Ventriloquist Edgar Bergen, right, (of Charlie McCarthy fame) star of the CBS television show, "Do You Trust Your Wife?", congratulates Steve and Dorothy Rowland, Los Angeles couple who won $100 a week for a seventh consecutive year on Tuesday, May 22. As of that show, the Rowlands have won a total of $37,600 on "Do You Trust Your Wife?" and are still continuing their winning ways. On Tuesday night, May 29, they were to appear on the show to try to win $100 a week for an eighth year. Rowland is an insurance salesman and owns a delicatessen. The show is seen in the Kansas City area on KCMO-TV, channel 5.

WDIA Will Choose 'Queen'

Courier Sec 2 P. 1

The Search Is On For 'Miss 1070'

Sat. 6-2-56 Pittsburgh, Pa.

MEMPHIS—The annual search for a beauteous sepia radio queen for the Mid-South is now under way . . . stemming from Memphis.

That city's 50,000-watt radio station WDIA, the largest broadcasting outlet in the nation beaming its programs primarily to Negro listeners, is seeking its 1956 "Miss 1070," a title suggesting the station's dial numbers.

Girls and young women in a seven-state area are being invited to enter the selection contest.

■

SCORES HAVE already responded. Many more scores are expected to add to the difficulty of the judging.

To be eligible, a girl must be between the ages of 17 and 25, unmarried, and a resident of the WDIA listening area.

There will necessarily be a large number of finalists in July. The winner will receive the title "Miss 1070," a luxury flying trip trip for an all-expenses-paid week of vacation at the St. John Hotel in Miami, Fla., and an expensive wardrobe from a leading Mid-South department store.

She will be featured at a mammoth out-door talent show in July in Memphis, and be designated as "Radio Queen of the Mid-South" for a year.

■

FINALISTS will be selected by photograph and final judging will be made at a dazzling Starlight Revue in July at Martin Stadium in Memphis.

Girls throughout the Mid-South area are invited to send their photographs, with their names, address, age, height and weight to the station at "Miss 1070, Station WDIA, Memphis, Tenn."

Courier P. 3, Sec. 2
Sat. 5-26-56
Pittsburgh, Pa.

49b

HONOR FOR GLORIA—Greeting $64,000 Question winner Gloria Lockerman on her arrival in Birmingham, Ala., is the Jolly Teens Social and Savings Club, which presented her with an honorary membership. Left to right: Mrs. John Norman, sponsor; Mona Rae Norman, Yvonne Kyles, Roberta Jones, Yvette Wilson, Estrelita Holloway, Charles McPherson, Marcellus Green, Gloria Lockerman, Arthur Green, Elna Green, Janice Green, Janice Wilson, Ocie Oden, Sam Williams, Clifford Clark, Theodore Walton, John Norman and Mrs. L. D. Green, sponsor.

Basie Band Out Of Radio Show

Advocate P. 3
Sat [illegible] 56
Jackson Miss.

New York, N. Y., July 2—Count Basie's band does not exploit the present rock and roll type music that is rapidly sweeping the nation, according to CBS officials and consequently is being eased out of its Saturday night coast-to-coast CBS radio show.

Count's final appearance on the Camel Rock and Roll Party will be June 30. after which Alan Freed's rock and roll band will take over.

Starting with a fairly high rating, the show began slipping after the first broadcasts.

Basie's band, boasting twenty years of swing, and hit blues singer, Joe Williams, were signed for a 13-week stretch.

CBS director of network programs, Harlan Dunning, said "the aim was to make the show a sort of marriage between jazz and rock and roll."

"The marriage didn't take place however," he added.

In an effort to determine what was lacking on the show, some executives of the R. J. Raynolds, Co., sponsors of the program, asked their teen-age sons and daughters for advice.

Supposedly rock and roll fans, the kids listened to the show and nodded negatively. They said that the Count simply was not rock and roll and didn't have the beat.

Basie, who holds rock and roll in low regard, said: "Someone asked me what is rock and roll, and I couldn't tell them," he said. "We stay pretty much our own tsyle."

"You have to have the right beat or you don't reach the kids. We play seven or eight tunes before we get one that is close to the beat."

—Partonize Our Advertisers—

Phil Silvers Top Rated TV Cast In Town For Telecast

[illegible]

The Phil Silver show, "You'll Never Get Rich" with Phil in the role of Sgt. Bilko will be given a big welcome when cast appears here Thursday through Saturday of this week. Huge telecast with Fifth Army participating will be taped on lot at 85th and Cottage Grove Saturday afternoon, 1 p.m.

Among the stars on the show is P. J. Sidney, one of Harlem's most popular gifts to the stage, television and films. Sidney is a vet of 20 years in show business and more than 60 television programs.

Sidney was born in Norfolk, Va. He went to Stuyvesant High school in New York City and was graduated from Roxbury High school in Roxbury, N. Y.

After performances in several off-Broadway shows, Sidney took a bit part in the Broadway production of "Dance With Your Gods." By 1935 he was well on his way with his appearance as Joshua in "Green Pastures." Meanwhile, he served with the Federal Theatre survey that set up a Federal Theatre and from 1936 to 1939 was prominent in Federal Theatre shows in New York.

Actor-singer Sidney's Broadway credits include featured roles in "Twentieth Century," "Carmen Jones," "Run Little Chillun," "Lysistrata," "Jeb" and "The Winner".

Music of Africa depicted on CBS-TV's "Adventure" Sunday

Tribune Los Angeles Calif.
[illegible] 6-7-56

P 24

CBS-TV's "Adventure" will walk through the villages of Northern Africa and hear the ethnic music that is the almost hourly accompaniment to life there Sunday at 1:30 p.m.

Walking from village to village through the Middle Congo of French Equatorial Africa with a native who makes music as he goes, "Adventure's" viewers witness a life to music, on the Dark Continent where music accompanies each event of living.

Plucking the strings of the African N' Gonsi, a primitive instrument, the native enters villages on foot and witnesses the gathering of the native populace in the street dance, in the music that accompanies bathing, prayer, and a funeral. Music, viewers soon realize, is part of the life pattern of Africa.

Instrumentation, singing and dancing are not just a fine art there, according to the TV program's researchers. It is part of the natural process that maintains life. All the expressions of music are utilized in the normal day of the African native.

49b 1956

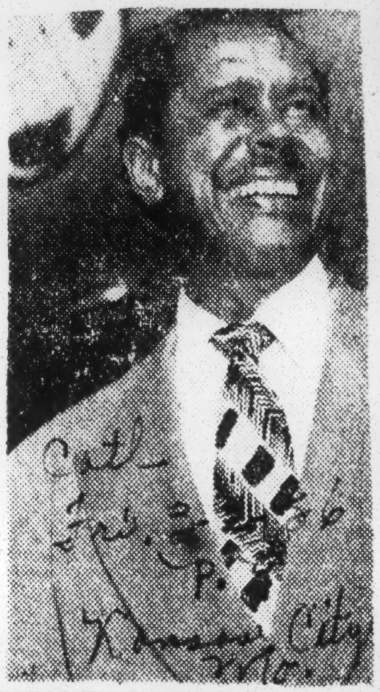
Daily World P.3
Atlanta, Ga.
Tues. 6-12-56

EARLE HYMAN (left), who scored a smash success on Broadway this season in "Mister Johnson," hit the mark again recently on the NBC-TV religious program, "Frontiers of Faith", co-starring with E. G. Marshall (right) in "The Gift", a play by Joseph Mindel. Marshall portrayed Judah Touro who, in 1802 was the first Jew to settle in New Orleans and whose philanthropy was to become legendary; Hyman, played Tom, a slave Touro freed with amazing results. (Date of Telecast May 27, with many stations carrying the program on a delayed basis, one, two or three weeks later). — (ANP)

SPIRITUAL MOMENTS

Afro-American
Sat. 4-28-56
Baltimore,
Md.
P.7

"LIKE IT FELLOWS?" . . . Backstage at NBC's Hollywood studios, Lillian Randolph, "Birdie" of the Great Gildersleeve radio and TV program, proudly displays her newly released record album, "Spirtual Moments" to Gildersleeve himself and Dootsie Williams, recording prexy whose firm produced the album. The Lillian Randolph singers feature 17 of the best known spirituals in the album.



Call
Fri. [illegible] 6
P.
Kansas City
Mo.

RADIO-TV DATES SET. — Cab Calloway, the mellow-with-age hi-de-ho man, will fill the guest slot twice this week, once on radio and again on television. Cab will be "at home" tonight (Friday), when Edward R. Murrow goes visiting "Person to Person." Earlier in the day he will be Bill Leonard's guest on the WCBS Radio show "This Is New York." Cab demonstrated two facets of his ability Sunday when he appeared as guest on CBS-Radio's "The Woolworth Hour," singing "Minnie the Moocher," his first "scat" hit, and "I Got Plenty of Nothin'," from "Porgy and Bess."

$100 a week forever . . . ? pair to try

Afro-American P.1
Sat. 4-21-56
Baltimore, Md.

Mr. and Mrs. Steve Rowland of Los Angeles were the first colored couple to compete in "Do You Trust Your Wife?"

The television show stars Edgar Bergen and Charlie McCarthy. The Rowlands won on April 10 and will receive $100 a week for a year.

They return April 17 to maintain a series of appearances which may give them $100 a week for life. An insurance executive, Mr. Rowland is active in the NAACP.

GLORIA LOCKERMAN

TV Speller Guest Of Billikens

Defender
Chicago, Ill.
Sat. 7-21-56

Gloria Lockerman, who spelled her way to fame and fortune on the $64,000 Question" on television, will participate in the 27th annual Defender Bud Billiken parade and picnic scheduled for Aug. 11.

Participation forms for the gala event have been pouring into the Defender at a record rate, but the Contest Director warns that deadline for receipt of the forms is July 21.

P.1

Marshals for the parade assembled this week under the direction of L. Vernon Blanchard and checked assembly points and went over the parade route.

This year's parade will begin at 11 a.m., at 39th st., and S. Parkway, and will enter Washington Park at 51st Street, terminating at 55th street in the park.

The park will be the scene of an all-day family picnic with wholesome recreation for the entire family.

There will be a Little league exhibition game on diamond four, olympic diving exhibitions in the park swimming pool and a "stars of tomorrow" entertainment on picnic hill.

For refreshments there will be mountains of ice cream and rivers of soft drinks, all for the asking.

Top ranking artists will participate in the religious festival on 54th street.

Tallulah Bankhead, Jesse Owens On Air

Defender Chicago, Ill
Sat. 8-25-56

Tallulah Bankhead, stage and screen actress; Jesse Owens, Olympic star; Dr. Norman Jolliffe, diet expert; Betty Grayson, interior decorator consultant; and Edward Everett Horton, stage and screen comedian, will be among the guests on CBS Radio's "This Is Kathy Godfrey" during the WEEK OF AUG. 20-24 at 11:30-11:45 A. M., EDT.

P.15

MONDAY, AUG. 20 — Tallulah Bankhead will reminisce about her favorite roles. Bill Talbert, captain of the United States Davis Cup Tennis Team, will discuss some of the great tennis matches.

TUESDAY, AUG. 21 — Jesse Owens, great Olympic track star, will tell of the foreign goodwill tour he has just completed for the United States Government.

Call
Fri. 4-20-56
P.8
Kansas City,
Mo.

THANKS "BIRDIE." — Willard Waterman, popularly known as the "Great Gildersleeve" of NBC radio and TV program fame, accepts the first "Spiritual Moments," LP album from actress singer Lillian Randolph who essays the role of "Birdie" on the show. Miss Randolph and her singers give an extraordinary performance in the album which features 17 of the best known spirituals.

$74,000 Won By Couple on CBS-TV Show

Sat. 7-14-56

By CHES WASHINGTON

HOLLYWOOD, Calif.—Like manna from Heaven, a nifty fortune of $74,000 has been won by sagacious Dorothy and Steve Rowland on the CBS-TV show, "Do You Trust Your Wife?" but their greatest thrill came in a ten-word memo from an anonymous fan in Iowa.

This note, enclosed in a small package containing a Bible and addressed to the personable Los Angles couple, read:

"In this you will find all the help you need!"

Every Tuesday night on the Edgar Bergen-starring network show for the last 14 weeks, probably millions of television fans have watched this parable come true.

They have watched effervescent Dorothy and conservative Steve blend their brains and faith to win fame and stretch their winning streak to 14 years of $100 weekly paychecks, plus $1,200 the Rowlands won in the first quiz qualifying them as Trust Fund contestants.

How did this lucky couple get this once-in-a-lifetime opportunity?

Mrs. Rowland wasn't sure. She knew she had been recommended to CBS by the Los Angeles NAACP, through its secretary, Lee Meriwether.

■

LEE SAID he was considering the Rowlands when a newspaperman also suggested them. Knowing Steve's ability and Dorothy's background as a schoolteacher in Arizona, Merriwether named them as tops for the spot.

Mrs. Rowland was born in Phoenix, Ariz., in 1917. Steve, who is 40, is a native son of California. Only last week they celebrated 17 years of happy married life. Facetiously, Mrs. Rowland said that Steve is the boss of the household, but later she confessed that theirs is actually an ideal 50-50 marital partnership.

Although Steve won the first round in the TV series on April 10 by answering a sports question correctly, Dorothy has "carried the ball" successfully nine times whereas Steve, formerly a football player, has come up with the right answers only five times.

■

IN THE FORMAT of the show, if the man trusts his wife, he allows her to answer the questions. If he trusts only himself on the subject being considered, he answers it himself.

The first time on the show, they were rather nervous.

"It was like the time I felt Steve was going to ask me to marry him," Mrs. Rowland said.

The Rowlands' popularity has hit a new high since their phenomenal success on the CBS show. Steven's liquor and delicatessen store at 103rd and Central is booming and his insurance business is skyrocketing. People spot them on the street and even in darkened movie theatres and ask them: "Aren't you THE Rowlands?"

Count Basie Ork On Steve Allen Sunday Program

Defender Sat. 7-21-56
Chicago, Ill. P.14

NEW YORK — Count Basie who quit the Saturday night Rock 'N Roll program (radio) because he does not consider the style among his best "properties" returns to the air (NBC-TV) Sunday night via the Steve Allen starrer.

Billed as co-starring guest artist with Judy Holiday, Basie features some of his latest recordings. And, if you are listening in or watching TV, as it were, you will see the studio and air-waves jump while Basie is on the program.

The appearance of Basie's band is a neat pickup job by Allen cameraman. Basie, playing the Birdland, local jazz-sock spot so the cameras switch to his location. On a whole the Allen show (channel 5) figures to be good but one some how cannot forget Count Basie and his ork. Basie follows his Birdland stint with a national tour. He will have his band plus the talented singing of Joe Williams.

And a combination of Williams an the Basie ork make good listening at all times. Catch 'em when they come your way.

49b 1956

The Thames line—

News Post

Sun 7-15-56 B'ham Ala

Are there 'too many' Negroes on TV? Some hereabouts say there are, others say no

BY ROGER THAMES
News radio-TV editor

"Please," this letter began, "are there no more white entertainers?"

"You have no right to write about Sammy Davis Jr. as you do unless you are prejudiced, and I think you are." So goes another letter.

I think it's unfortunate that the present state of things in the nation are such that the presence of a Negro on a TV screen can get to be the point of a controversy.

In answer to the former letter, I believe I'd say of course there are white entertainers and actually they outnumber the Negro [illegible]

I believe that [illegible] we of the South and maybe of the nation are so interested in race matters that some of us may magnify out of true proportion the extent of participation by Negroes in TV.

To the latter letter I say of course I'm prejudiced, just as other Southern-born and bred people are prejudiced to a certain extent.

I honestly do believe, however, that prejudice is not the basis for my lack of admiration for Sammy Davis Jr. I have never liked acts like that put on by the Will Mastin trio, in which Davis performs, no matter if they're staged by white or black entertainers.

I have always been a fan of Louis Armstrong, and except for one minor thing that rubs me the wrong way (the way he pronounces "love" when he sings), I think Nat Cole is a fine singer.

I was not among those present in the charge of the white brigade at the auditorium here. I think Cole acquitted himself in a lot more dignified manner than did his assailants in that affair.

I also think Harry Belafonte is the greatest in his field.

Sammy Davis has lots of talent, sure; so have other people. Vic Cunningham, who identified himself as a musician, is the writer of the letter about Davis, and he reminds me that nobody cares if I tune Davis off my TV set.

I'm well aware of the fact. [illegible]

[illegible] Is anybody [illegible] too many Negroes on [illegible]

[illegible] because [illegible] and more participation by Negroes in television.

"NEW FACES" the current Broadway starrer has a Chicago touch to its cast. Here talented Ann Henry of Windy City is shown with Tiger Haynes, in a scene from the show that Rob Roy says will hit Chicago late this season.

Defender P.15
Chicago, Ill
Sat. 7-21-56

4 9 b

ELLA FITZGERALD, favorite of most critics and fans is also the favorite of Bing Crosby who told listeners she and Frank Sinatra were his picks on Ed Sullivan's "Toast Of The Town" TV show last Sunday. That should make it unanimous, Ella, coming from the great Bingle.

Defender P.15
Chicago, Ill
Sat. 8-18-56

MR. AND MRS. JOSEPH SWAN, a New Jersey couple, were the first major winners on the CBS-TV program "Beat The Clock," when they walked off with grand prize of $18,000 last season. Up to last Saturday 53 contestants had failed to win a jackpot following the Swan success.

'Beat The Clock' Offers 'Easy' Trick For $53,000

Defender P.15 Chicago, Ill Sat. 8-18-56

Even the best of professional entertainers never has been offered $53,000 for thirty second's work.

But that's the minimum those amateur jugglers contested for in that half a minute on the Saturday night CBS-TV show, "Beat the Clock", (7:30 to 8, New York time).

Each contestant on the program is given a series of stunts to do. If the stunts are carried out successfully, the contestant is given a chance to win a Super-bonus jackpot, which stood at $53,000.

Here's what the contestant must do to win the jackpot. He must balance a foot-long cylinder, dangling from a fishing line and rod, on the top of his head, using only one hand. On his head is placed a football helmet. An inverted bowl, with a flat bottomed surface, is placed over the football helmet and the contestant is given 30 seconds to balance the cylinder on the bowl bottom. Every time a contestant fails to do the trick, the prize goes up another $1,000. Up to Saturday night 52 of them have failed.

Bud Collyer, emcee of "Beat the Clock," points out that the trick needs an average sense of balance, good coordination and strong nerves. "They're all important," says Collyer, "but I think that strong nerves would be half the battle. I pre-tested the stunt and managed the act in the allotted time. But there wasn't $53,000 riding on the outcome. Right now, if I were a contestant for that much money, I wouldn't be calm, cool and collected."

49b 1956

Gloria Lockerman Makes Congress Record

Sen. Butler Lauds Spelling Champ

Defender Sat. [illegible]-56 P.4

WASHINGTON — (A N P) — Gloria Lockerman is "one of the best good will ambassadors Maryland has produced in years," declared Sen. John Marshall Butler, Republican from that state.

In a speech on the Senate floor Butler praised the little 12-year-old girl from Baltimore who "has captured the respect and admiration of millions of Americans."

Gloria came into fame and fortune a few months ago when she won her championship plus $16,000 in spelling, on "The $64,000 question," TV program. Later she was challenged by another 12-year-old spelling wizard from Greenwich, Conn., named Andrew Douglass.

The two youths tied on the "$64,000 Challenge" TV program last week, with the contestants receiving $32,000 each.

While the contest was considered a draw, Senator Butler said, "it was obvious to those . . . who watched the performance that, in a sense, Gloria was disappointed that the sponsors did not permit the match to go on."

When asked whether or not she was pleased with the decision to declare the match a draw, and to give each contestant half of the amount alloted in the contest, Gloria replied: "I don't know, I have been studying so hard."

"These two young experts," continued the Senator, "in the fine old and I am sorry to say, disappearing art of spelling, week after week have spelled correctly every multisyllable word tossed at them. In fact they deadlocked by reason of each having spelled correctly the words which were given to them at the $64,000 plateau.

"Accordingly, I should like to take the opportunity to pay tribute to this young lady, not only for spelling proficiency but, equally important, for the well-demeanored way in which she conducted herself at all times. And last, but not least, for her courage and humble but firm confidence in herself."

Senator Butler closed his remarks by inserting an editorial from the Afro-American in the Congressional Record which spoke of Gloria's apparent nervousness when confronted with her challenger.

The editorial, which was written before the close of the contest, advised the spelling queen that "win, lose or draw, she would still in reality be the champ . . because she is a healthy, well-rounded girl with excellent spelling ability."

Defender P.15
Sat. 6-9-56
Chicago, Ill

HERE ARE a trio of members of the original cast of "Anna Lucasta" reported available for revival of the show for TV. They are Hilda Simms, Earle Hyman and Rosetta LeNoire.

NBC Outlet Drops Biased Director

Courier Pittsburgh, Pa.
Sat. 9-22-56 P.23

WASHINGTON, D. C.—Everett Severe, radio director of WRC, NBC's main outlet here, found himself in hot water and suspended from that station after he had taken part in a segregation rally in Poolesville, Md.

At that time it is charged that Severe urged the audience to rally around the Confederate flag to help save our (white folks') liberty.

Pending an investigation of his activities Severe was also dropped by the U. S. Information Agency from further employment as a contract writer. It has been charged that Severe is the Montgomery County chairman of the Maryland Petition Committee.

Radio Chain Adds Two More Stations To Network

Journal & Guide [illegible] P.15
Sat. 9-15-56

ATLANTA — Two more radio stations were added to four broadcasting units presently featuring all-Negro programs last week when the Rounsaville radio-TV chain purchased stations WIOK in Tampa, Fla., and WSOK in Nashville, Tenn.

The purchase was made by Robert W. Rounsaville, owner of the Rounsaville radio-TV chain.

* * *

HE SAID THE purchase price was $540,000, which is believed to be the highest price paid for local radio stations.

Rounsaville said no personnel changes are contemplated

HE IS OWNER of stations WOXI, Atlanta; WLOU, Louisville; WOBS, Jacksonville, Fla.; and WMBM, Miami Beach. He also has permits for TV stations in Cincinnati and Louisville.

Except for WQXI, Rounsaville's other radio stations, including those newly-purchased, are entirely Negro-programmed, making up the largest Negro-programmed chain in the nation.

'Anna Lucasta' For TV? O'Neal Is Key

Defender P. 15
Sat. 6-9-56
Chicago, Ill.

Seek Original Cast Members For Video Skit

By HILDA SEE

Reporters never know what information will be opened before their very eyes when paying a visit to New York's Broadway, Chicago's Randolph st. or Hollywood and Vine in the film city.

How else would this chronicler have learned "Anna Lucasta" is about set for a TV version with he key person wanted, Fredric O'Neal, the only member of the original cast classed so far as a probable "untouchable."

Not that O'Neal does not care for the role. There are other reasons. O'Neal has slight connections in Hollywood where he has been lined up for future film roles that may keep him from returning to his first big timer — Anna Lucasta for TV.

There is no question of doubt in any circles about "Lucasta" being a natural for TV just as it was for the Broadway stage. In this production, more so than any other, the show is the thing so far as the marquee and not the performers. This was the plan of the original producer and will remain so if and when the play is presented on TV.

However, despite the attempt by producers to make the play the thing, a number of shows stars became sensational-naturals which is what the TV folk know. That is why they are so anxious to have certain members of the original group including O'Neal in the video version.

Earl Hyman as the rich hick son; Hilda Simms as "Anna" and O'Neal as the cunning and con thinking brother helped make the original what it was on stage. They'll do a lot for the TV version if and when it is staged.

We came by our information by accident. Play was being discussed in a sort of off-record conversation. That we happened to be on the scene was one of those drop in things. That is how you happen to be in on the plans for the revival of "Anna Lucasta" for TV viewing nation wise.

New Orleans Radio Announcer Honored For Ten Years Of Service

[illegible]
[illegible]
[illegible] Miss.
P. 1

New Orleans, La., June 11.—Special tribute was paid to O. C. W. Taylor, New Orleans Negro, by leading citizens of Louisiana, in honor of his completion of 10 years of radio programming over WNOE in New Orleans. The tribute consisted of a 30-minute radio program over WNOE and a buffet breakfast at Hayes Restaurant.

Those on the radio program included former Governor James A. Noe, Monroe, La.; Dr. Felton G. Clark, president of Southern University; Dr. Albert W. Dent, president of Dillard University; Dr. James F. Redmond, superintendent of the New Orleans public school system; Raymond Floyd, Xavier University; Attorney A. P. Tureaud; Whitney Haydell, manufacturer; Haidel J. Christophe, president of the People's Life Insurance Co.; Dr. R. V. Barance, Jr., head of the Knights of Peter Claver; George Longe, school principal and editor Louisiana Education Association; John G. Lewis, Jr., Baton Rouge, grand master Louisiana Prince Hall Masons; C. C. Dejoie, Jr., editor The Louisiana Weekly; Mrs. Ethel Young, president N. O. Parent-Teacher Associations; L. D. Crocker, principal Booker T. Washington high school; Rev. J. W. Temple, pastor St. Luke's Episcopal Church and W. H. Mitchell, Jr., executive secretary YMCA.

P. 6

The program was sponsored jointly by Radio Station WNOE and by two sponsors of programs, The People's Life Insurance Company and the manufacturers of Wylon Beauty Products.

Mr. Taylor conducts a forum, a news program and a high school program. He has conducted a talent hour and a church of the air. He is principal of F. P. Ricard school.

Call
Fri. 6-8-56
P. 1
Kansas City, Mo.

CHAMPION SPELLERS RECEIVE $32,000 EACH. —Gloria Lockerman, right, and Andy Douglass, left, both left the "$64,000 Challenge" program as champions Sunday night, June 3. The $64,000 top prize was split between them, each taking home $32,000. Gloria, after seven weeks on the program, is shown kissing the lucky 1935 half dollar which she has kept with her on all her TV appearances. The 13-year-old Baltimore girl spelled her way to national fame last August, winning $16,000 on the Tuesday night "$64,000 Question" program. In the Challenge contest, she was the champion and Andy the challenger. He is a 12-year-old from Greenwich, Conn. The two youngsters, who both spelled correctly the $64,000 words on Sunday night, May 27, came back last Sunday to try to break off the tie. But the sponsors of the show decided that since they were children, they would not be required to compete again for the $64,000 and divided it between them without further spelling. Gloria seemed disappointed that she did not have to spell again, saying, "Well, I had studied pretty hard." Andy grinned happily and indicated that he would not have minded spelling again for the prize money. Both children were elated over their $32,000 checks.—World Wide Photo.

49b 1956

EXPOSITION OF PROGRESS
To: Ed Sullivan
Exposition of Progress

Thurs. 4-5-56

IT'S OFFICIAL!!—Actress Hilda Simms, who was official hostess at New York's Exposition of Progress, marking the economic growth of the Negro, presents columnist-television host Ed Sullivan with a citation for "furthering the cause of economic integration of all minorities." The citation was presented to Sullivan backstage at CBS Studio 50, where he was rehearsing for his famed Sunday-night show. (Newspress Photo).

Ella Fitzgerald To Be On Woolworth Hour, Sun., April 15

P. 7
Apr. 4-13-56
Nashville, Tenn.

NEW YORK

Ella Fitzgerald, whom Bing Crosby called "the greatest female singer"; Nell Rankin, mezzo-soprano of the Metropolitan Apera; Jim McPartland and his Dixieland Band and popular baritone Steve Lawrence will present "What's New in Music" on CBS Radio's "The Woolworth Hour" Sunday, April 15 at 1:00-2:00 P.M., EST.

Miss Fitzgerald, of whom Bing Crosby said, "Man, woman or child, Ella is the greatest," will perform with a trio some of the jazz songs she has made famous. Miss Ranikn will sing the great aria "O don fatale" from Verdi's "Don Carlos," and with the Woolworth Orchestra and Chorus, the closing hymn.

Jim McPartland, one of the leading exponents of Dixieland jazz, will play "When the Saints Go Marching In," and "South Rampart Street Parade."

Percy Faith will present a vocal version of the No. 1 instrumental favorite of the nation, "Poor People of Paris." He will also conduct the Woolworth Orchestra and Chorus in "Penthouse Serenade," "Madeira," "Innamorata" (dedicated to the Prince Rainier-Grace Kelly wedding) and "Swing Low, Sweet Chariot," from his new Columbia album "Swing Low and Hi-Fi."

Donald Woods is host of the program.

$100 a week couple now at $48,800

P. 16
Afro-American
Sat. 6-9-56
Baltimore, Md.

HOLLYWOOD (ANP) — Los Angeles insurance man Steve Rowland and his wife last week stretched their winnings to a total of $48,800 on "Do You Trust Your Wife?", the CBS Television show starring Edgar Bergen.

The Rowland couple won over an Air Force warrant officer, Larry Lambert, and his wife, who had gained the "finals" in the Trust Fund competition by winning $1,200 in a preliminary quiz on the show.

The Lamberts defeated a pickle salesman, Walter Berris, and his wife, Marguerite, and Ronald Overacker — the former "Baby LeRoy" of movie fame and his wife Patricia, in the earlier competition. The Berris couple won $600 and "Baby LeRoy" and his wife, who themselves are expecting a baby, won $1,000—which they said will pay for the birth.

* * *

DOROTHY ROWLAND, a former school teacher now active in PTA work, brought about the couple's eighth victory in the Trust Fund quiz when she defeated Warrant Officer Lambert in a 10 part question dealing with national parks. Rowland "trusted his wife" Mrs. Lambert declined to take the question so her husband trusted himself to answer.

Mrs. Rowland correctly listed the states in which seven of the parks are situated, while Lambert had five correct answers.

The Rowlands will return to the show next Tuesday night to try for a ninth year of $100 a week.

Herald-Tribune
Sun. 5-27-56
P. 5-C
New York, N.Y.

Rawn Spearman Keith Andes Barbara Cook

"Bloomer Girl," to be seen tomorrow night at 8 on NBC's Producers' Showcase, in color, first appeared on Broadway in October of 1944 and proved to be one of the Main Stem's all-time hits. The Arlen-Harburg musical, set in the colorful period shortly before the Civil War, won critics' raves for Celeste Holm, David Brooks, Joan McCracken and Mabel Taliaferro, who starred, and Agnes de Mille, who choreographed the production. Tomorrow we see Barbara Cook in the role of Evalina, the sixth daughter of a hoop-skirt manufacturer named Horatio Applegate (Paul Ford) who runs away to join her Aunt Dolly Bloomer (Carmen Mathews) in the campaign for women's rights and falls in love with a handsome slave owner, Jefferson Calhoun, played by Keith Andes. Musical numbers include "Sunday in Seneca Falls," "Evalina," "When The Boys Come Home," "Right as the Rain," "Pretty as a Picture," "Man for Sale," "Never Was Born," "It Was Good Enough for Grandma," and the two songs sung by the slave (played by Rawn Spearman) "The Eagle and Me," and "I Got a Song."

Gloria Collects $32,000

Journal [illegible]

Gloria Lockerman, 13-year-old spelling genius from Baltimore, is $32,000 richer this week after having held off challenges for her spelling title on the "$64,000 Challenge" TV show for seven weeks.

Sat. [illegible] Norfolk, Va.

On Sunday night, Gloria was given a check for $32,000 for her efforts. She had already won $16,000 and the spelling category championship on the $64,000 Question" show last fall. Of the $32,000 check, her only comment was: "That's an awful lot of money." She now shares the spelling title with her 12-year-old opponent, Andy Douglas, also a $32,000 winner Sunday.

Negro Couple Wins $48,000 On Show

HOLLYWOOD - (ANP) - Los Angeles insurance man Steve Rowland and his wife last week stretched their winnings to a total of $48,000 on "Do You Trust Your Wife?" the CBS Television show starring Edgar Bergern.

The Rowland couple won over an Air Force warrant officer, Larry Lambert, and his wife, who had gained the "finals" in the Trust Fund competition by winning $1200 in a preliminary quiz on the show.

The Lamberts defeated a pickle salesman, Walter Berris, and his wife, Marguarite, and Ronald Overacker--the former "Baby LeRoy" of movie fame and his wife Patricia, in the earlier competition. The Berris couple won $600 and "Baby LeRoy" and his wife, who themselves are expecting a baby, won $1000--which they said will pay for the birth.

Sat. [illegible]-5-54

Dorothy Rowland, a former school teacher now active in PTA work, brought about the couple's eighth victory in the Trust Fund quiz when she defeated Warrant Officer Lambert in a 10-part question dealing with national parks. Rowland "trusted his wife." Mrs. Lambert declined to take the question so her husband trusted himself to answer.

P. 3

Mrs. Rowland correctly listed the states in which seven of the parks are situated, while Lambert had five correct answers.

The Rowlands will return to the show next Tuesday night to try for a ninth year of $100 a week--which is payable through a trust fund set up with the Bank of America by the sponsors of the show, Frigidaire, a division of General Motors.

Courier
Sat. 6-23-56
P. 26
Pittsburgh,
Pa.

49h

A Young Start—As pretty as you can at five is talented Patti Austin, who charmed most of America as a guest on the Julius LaRosa NBC-TV show. The youthful songstress, who's also a recording star, offered her latest wax works, "Super-Cala-facalistic-es-piale-docius." And if you can say it, you, too, can be dubbed a star.

One year ago— Gloria was news

Afro-American P. 14
Baltimore, Md.

BALTIMORE

At this time last year the name of Gloria Lockerman was on just about everyone's lips.

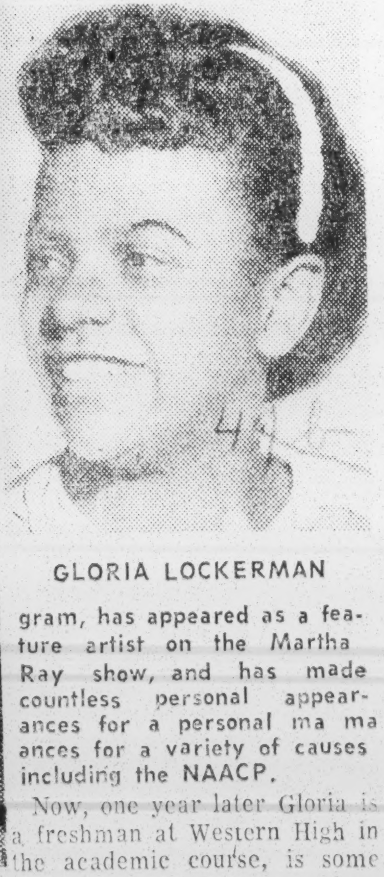
The young miss with the winnine smile was appearing on the TV program "The $64,000 Question" and incidently charming almost every viewer with her cute way of pausing in the midst of the spelling of a difficult word.

Gloria had already won the spelling championship of Maryland and on the TV program she demonstrated to the nation the expertness that won her that glory.

Sat. 9-15-56

WHEN GLORIA reached the $16,000 level, a lot of Americans held their breath as she then decided to go no further.

Since that time Gloria has won an additional $34,000 on the "$64,000 Challenge" program, has appeared as a feature artist on the Martha Ray show, and has made countless personal appearances for a personal ma ma ances for a variety of causes including the NAACP.



49h

GLORIA LOCKERMAN

Now, one year later Gloria is a freshman at Western High in the academic course, is some $34,000 richer after taxes is a nationally known figure who was a hit at the recent Democratic convention, and is still the same sweet youngster she was before fame and fortune came her way—one year ago.

When asked to comment on her fame and fortune and what it had meant to her, Gloria replied with customary lucidity and briefness.

"The money is in the bank and I haven't done anything that I wouldn't have done ordinarily."

The youngster's subject course at Western is Latin-biology, and she shyly admits that when she entered the school for the first time it wasn't very long before her face was recognized.

"They asked me if I was Gloria," she said.

"And what did you say," was the question.

"Well," she said with a pause, "I told them I was."

49b 1956

What Dixie Pressure Did to a TV Drama

Post New York N.Y. p. 4

By JAY NELSON TUCK

It is easy for us here to think of groups like the White Citizens Councils as something unfortunate, but happily distant. It's too bad that they make so much trouble way down South, but luckily they don't bother us up here, except in our uneasy consciences.

Or do they?

They do. They have brought the U. S. Steel Corp. to its knees and gutted the television that belongs to all of us. You and the rest of the country saw a television play last night which was doctored, trimmed and emasculated, specifically to make it palatable to the most bigoted Kluxer.

[illegible] 56

The doctoring, the trimming, and the emasculation were done on orders of the U. S. Steel Corp. upon the demand of the White Citizens Council elements of the South.

The play was "Noon on Doomsday." It was written by Rod Serling, produced by the Theater Guild, sponsored by U. S. Steel and broadcast nationally last night by CBS-TV.

On The Air

Serling wrote the play some six months ago. One day he discussed it with a reporter for the trade paper, Variety.

Serling said it concerned a small town in which a vicious crime had been committed by a local citizen. He said the town had been visited by reporters for big city newspapers, and the local people, resenting what they regarded as outside interference, had solidified and acquitted the criminal. The play dealt with their collective guilt.

The reporter said it sounded to him like the case of Emmett Till. Was that what Serling had in mind?

Serling answered, "If the shoe fits . . ."

That was his mistake.

Variety ran an item saying Serling was writing a play for the "Steel Hour," based on the Till case. A number of columnists picked up the item.

In short order U. S. Steel was hit by nearly 3,000 letters. They ranged in tone from stern disapproval to obscenity and threats of boycott. Large batches of them were clearly inspired by groups sharing the philosophy of the White Citizens Councils.

Now Serling may dream, as any successful author of fiction must, but he is also an eminently successful television playwright. Like many members of his craft, he must fight the battle of conscience versus the requirements of his medium.

He knows that no story which closely followed the facts of the Till case could get on the air. His story didn't.

The Till case conceivably could have been one of several incidents that suggested it, but his story confined itself to the way in which one man's guilt could spread to a community. It had nothing to do with color; none was suggested. It had nothing to do with the South; its locale was not specified.

What Serling had to say he said only by implication. In his words, "If the shoe fits . . ."

U. S. Steel appears to have felt it fit the Southern White Citizens only too well.

* * *

Steel men argued that Philip Morris cigarets, Ford cars and Falstaff beer were being boycotted.

Serling's script was taken completely apart.

The locale was changed from an unspecified place to an emphasized New England, so that no White Citizen could claim it was the South.

The word "lynch" was deleted as suggestive of the South, though lynching in its heyday was by no means confined to that area.

* * *

A character who drank Coca-Cola was required to change his beverage. Coke was held to be "a Southern drink."

Finally U. S. Steel sought to change the character of the killer. Serling had made him a vicious neurotic; the sponsor wanted to make him a nice guy and his crime accidental.

Serling said he would withdraw his script and the Theater Guild backed him up. They had yielded to many other changes, but this one, they felt, would utterly destroy any point that might remain to the play.

U. S. Steel yielded here. But it still ran at the end of the program a disclaimer that the show bore any relation whatever to reality.

And from first reading to dress rehearsal, representatives of both U. S. Steel and the advertising agency, Batten, Barton, Durstine & Osborn, were watchfully on hand. BBD&O seems to have made few decisions either way, but to have acted mostly as a representative of U. S. Steel.

* * *

There is little to be gained by reviewing in detail here the play we saw on the air.

There was much murkiness and some bursts of shining light. You could agree with or understand or applaud many things said by the characters, but without being really stirred by them.

This, I think is inevitable in a play which avoids going to the heart of the matter. It is possible to believe every event that occurred in the play, but not that they occurred for the reasons given.

The reasons go deeper. They go to causes that stir us all, one way or another, and it was precisely these causes that had to be avoided, precisely because they do stir us all.

No outsider can tell you with accuracy how much of this fault goes to Serling for trying to write something that would make his point and still stand a faint chance of getting on the air at all and how much to U. S. Steel for further diluting it.

A cast of admirable actors, including Everett Sloane, Jack Warden, Philip Abbott, Lois Smith and Albert Salmi, often made the play seem better than it was.

It is bad enough that broadcasting is afraid to touch on anything that Americans really care about.

The real shame is that so few who engage in broadcasting are ashamed of it

---

P4

Post and Times Herald Fri. 10-5-56

By Frank Hoy, Staff Photographer

Getting together over something they all have in common (money) are experts from TV's $64,000 Question, who met for the Savings Bond drive yesterday. From left front are Stephen Frohlich, Michael Della Rocca, and Joyce Brothers. Back are Gloria Lockerman, Redmond O'Hanlon, and Andrew Ian Douglass.

Belafonte Appears On Kathy Radio Show

Defender Sat. 9-1-56

Chicago, Ill.

P4

Edith Meiser, John Emery, Arnold Moss, all stars of the Stratford (Conn.) Shakespeare Festival Theatre; and Harry Belafonte, stage and night club star, are among guests on CBS Radio's "This Is Kathy Godfrey" during the week.

Friday, Aug. 31 — Harry Belafonte, stage and nightclub star, will tell why he started singing folk songs. Kathleen Cafarelli, founder of the Junior Civic League discusses activities of her junior "do-gooders."

How to Spell 'Accommodate' (?)

'Simple' Questions Stump TV Quiz Wizards Here

Post and Times Herald

By Harry
Staff R

A roomful of TV quiz experts on virtually everything would have difficulty winning 64 cents when it comes right down to it.

P. 1 49b

The room happened yesterday to be in the Washington Hotel. Gathered around a table in the District Room were six who had carried away substantial sums on TV's $64,000 question game as rewards for their proficiency in the various fields of knowledge.

Members of their families, publicists for the Treasury Department's savings bond drive and The Hecht Co. which sponsored their appearance, made up the rest of this erudite little dinner.

Washington

All the small talk was pretty big.

Michael ~~Della~~ De Rocca, an Italian-born Long Island shoemaker, was having an especially tough time of it. He knew "Aida" fore and aft as an opera, but he couldn't for the life of him say when Aida reigned as the amateur flyweight champion of New England.

Wed. 10-3-56

New Yorker Joyce Brothers, who had won more money than any of them ($68,000 to be disgustingly precise) was seated beside him. She, a doctor of philosophy in her own right, zut a boxing expert for the money, was fairly certain Aida never held the amateur flyweight title in New England.

She had Aida down as a native Californian woh turned pro for his very first fight and never got west of Denver in a ring career which saw him win 8 out of 61 battles, 3 and them by knockouts, and all as a heavyweight.

On the other hand, neither o them could spell "accommodate." Twelve-year-old Andrew Ian Douglass, of Greenwich, Conn., however, could spell "accommodate" handily. He won zillions in spelling and contributed freely to the conversation.

"Words," he volunteered, "happen to interest me. Did you know, for instance. that 'ambition' comes from the Latin, 'ambition,' meaning to go around soliciting votes?"

Hardly anybody did.

Champion Speller Gloria Lockerman of Baltimore couldn't "acommodate" but she had nothing to be ashamed of because her fellow diner, New York City Policeman Redmond O'Hanlon, couldn't identify a few lines from Shakespeare—and he's in Shakespeare. Owes $16,000 to his knowledge of it.

The quotation, from Scene 3, Line 3, Act 3 of Julius Caesar, was "I have no will to wander forth of doors; yet something leads me forth."

Policeman O'Hanlon confessed he would never have guessed it, even with $64,000 riding on his guess. He brought his 9-year-old daughter Eileen along for moral support. Eileen may have been the only one in the whole room who had never won anything.

While her father pondered the Julius Caesar poser, she whispered in his ear amid "no coaching" protests from onlookers.

Eileen admitted afterwards that she wasn't up to the Julius Caesar quote herself. She simply had to go powder her nose and was "coaching" daddy to that effect.

Actually, Eileen is a blonde with dimples and a fourth grader whose bedtime stories involve such creatures of the Bard of Avan as Portia, Cassius and the third sentry.

She was tried, just for fun, on "accommodate."

"We haven't had it yet," Eileen begged off.

In Pittsburgh, Pa., Yet!

Courier P.3

Radio Station Firing Negroes

Pittsburgh, Pa.

Sat. 7-14-56

49b

PITTSBURGH—Sale of WHOD, popular interracial radio station in Homestead, brought startling rumors this week. It was reported that all Negro staff members of WHOD would be dismissed by Aug. 11. Those reported to be let out are Mary Dee, disc jockey and the first Negro record-spinner in Pittsburgh; her brother, Mal Goode, ace news announcer; Toki Johnson and Hazel Garland, who conduct a morning program for the ladies; Walt Harper, afternoon disc jockey, and Walt Jones, advertising salesman. It is reported that the station plans switching to hill-billy music and a changed emphasis in Negro programming. Transfer of WHOD to Dynamics Broadcasting, Inc., for $163,209 has been approved by the Federal Communications Commission.

Louisville Widow Stops At $16,000 On 64G Video Hit

Defender Chicago, Ill. P.13

Sat. 12-8-56

NEW YORK — (ANP) — Mrs. Frances C. DeBerry, 74-year-old widow from Louisville, Ky., decided to quit at the $16,000 level in her "Shakespeare" category on "The $64,000 Question" television show.

49b

"Will you try for $32,000," asked quizmaster Hal March, "or will you take the $16,000 you've already won and go home?"

The 73-year-old daughter of a slave, who has displayed an exceptional knowledge of Shakespeare's play, answered without hesitation:

"I think I'll take the $16,000 and go home."

Mrs. DeBerry had in previous appearances on the C. B. S. program amassed the $16,000 in winnings by answering a series of questions that might well have stumped professors of Shakespearan literature.

Mrs. De Berry told her television audience last week that she had continued on the quiz program because she loves Shakespeare's work and she felt that her performance might induce "young people to read better things."

On a previous program she said she was a pensioner living on an income of about $92 a month. A native of Nashville, she came to Louisville 25 years ago and worked until four years ago as a clothes presser.

Mrs. DeBerry said her formal education consisted of having gone through eight grades in a country school and later attending Fisk university for two years.

A "First" In TV

Journal & Guide
Norfolk, Va.
Sat. 11-10-56
P.1

49b

A new "first" in entertainment was made by pianist-singer Nat "King" Cole, Monday, when he became the first colored artist to headline a sustaining nationally-televised program.

The NBC-TV network will air "The Nat 'King' Cole Show" weekly. In a decade almost 50 million Cole records have been sold.

49b 1956

'This Is Your Life' Guest Enters School Of 7th-Day Adventists

Defender Sat. 12-15-56
Chicago, Ill P. 17

OAKWOOD, Ala. — (ANP)—Alice Princess Siwundhla, 28-year-old native visitor from Johannesburg, South Africa, who was a surprising subject for NBC-TV's "This is Your Life," recently, has begun studies at a Seventh - Day Adventist college here.

Mrs. Siwundhla is in this country, accompanied by her husband Hulme, and their two children, to attend Oakwood college in Huntsville, Ala. This is their first trip outside Africa.

Edwards presented the life of Mrs. Siwundhla as the story of a little girl who grew up in the stark unreality of a primitve African village and who today has her eyes set on a college education in America.

Only once removed from a family that rubbed clay into cuts to make decorative scars, filed their front teeth and elongated their upper and lower lips, Mrs. Siwundhla proved a remarkable example of the wonders wrought by education.

Allowed to attend the Luwazi Mission after her grandmother was bribed by bags of salt and sugar she was later to attend the Malamule Mission for advanced study. An excellent student, she was encouraged by the mission directors, Mr. and Mrs. Lowell Edwards, now of New York City. It was the Edwards (no relation to Ralph Edwards) who arranged for the couple to come to the U. S.

Mrs. DeBerry Takes Her $16,000 And Goes Home

Call Fri. 12-7-56 P. 9
Kansas City, Mo.

NEW YORK. — (ANP) — Mrs. Frances C. DeBerry, 74-year-old widow from Louisville, Ky., decided to quit at the $16,000 level in her "Shakespeare" category on last week's "The $64,000 Question" television show.

"Will you try for $32,000" asked quizmaster Hal March, "or wil you take the $16,000 you've already won and go home?"

The 74-year-old daughter of a slave, who has displayed an exceptional knowledge of Shakespeare's plays, answered "without hesitation:

"I think I'll take the $16,000 and go home.

Answered Tough Questions

Mrs. DeBerry, had in previous appearances on the CBS program ambassed the $16,000 in winnings by answering a series of questions that might well have stumped professors of Shakespearean literature.

Loves Shakespeare

Mrs. DeBerry told the television audience last week that she had continued on the quiz program because she loves Shakespeare's work and she felt that her performance might induce "young people to read better things."

On a previous program she said she was a pensioner living on an income of about $92 a month. A native of Nashville, she came to Louisville 25 years ago and worked until four years ago as a clothes presser.

Mrs. DeBerry said her formal education consisted of having gone through eight grades in a country school and later attending Fisk university for two years;

Afro-American Sat. 12-8-56

MRS. FRANCES DeBERRY

'Shakespeare' expert quits at $16,000

Afro American
P. 7
Baltimore, Md.

NEW YORK—Mrs. Frances De Berry, 74-year-old widow from Louisville, Ky., converted her knowledge of Shakespeare into $16,000 on the "$64,000 Question" television program last Tuesday — then quit.

Mrs. DeBerry told the master of ceremonies, Hal March, that she felt her presence on the popular quiz program will serve as "an incentive to young people to put their spare time to good advantage by reading."

Her decision to "take the $16,000 and go home" was met with enthusiastic applause from the studio audience.

Sat. 12-8-56

THE ACHIEVEMENT of Mrs. DeBerry was noted by her hometown daily newspaper. In editorial comment on Wednesday, the Louisville Courier-Journal said:

"....It takes wisdom to know when to quit, and Mrs. DeBerry is handsomely ahead of the game. May she enjoy much leisure to contiue a life rich in reading, in writing and reflection. She sets an example to all of us. The young may ponder on how the few spare hours of hard-working life were spent eagerly for self-education and thier parents may envy a woman who has stored up such riches of the mind to be spent during the years of retirement.

Nashville-born Shakespear Scholar Takes Her $16,000

Globe P. 1
Fri. 12-14-56
Nashville, Tenn.

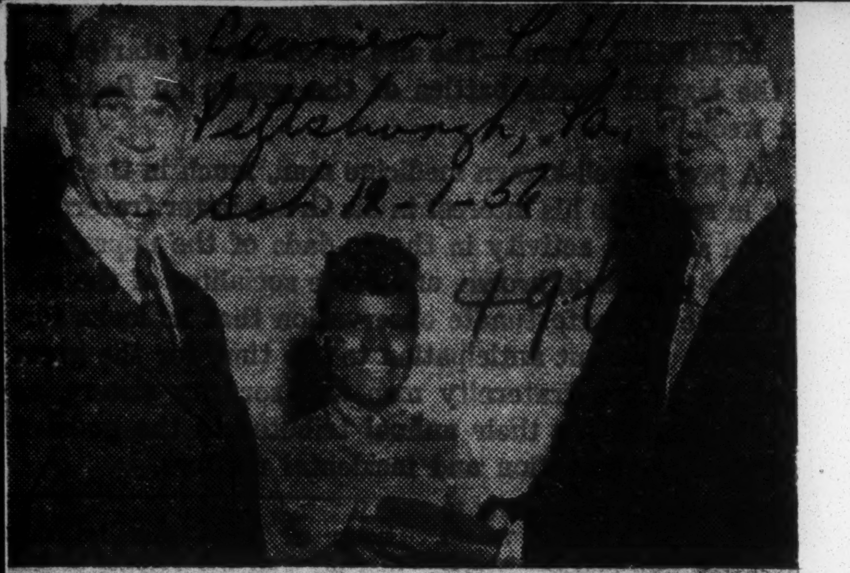
NEW YORK—(SPECIAL)—Mrs. Frances DeBerry old woman, who had amazed millions of television viewers with her knowledge of Shakespeare, decided last week after she had reached the sum of $16,000 in her bid for the $64,000 on the CBS program that discretion was the better part of valor. She decided to take the $16,000 and call it quits.

Mrs. DeBerry who was born in Nashville, stated that she had gone through the 8th grade and also spent two years in school at Fisk University prior to 25 years ago when she moved to Louisville.

She stated that she had been a clothes presser, had retired four years ago and was getting a pension of $92.00 a month. Even when she is assessed income taxes on her CBS earnings, she will have left a tidy sum of money.

Defender Sat. 12-
Chicago, Ill.

HAZEL SCOTT, famed pianist was special guest on the Ernie Kovacs show, "Tonight" Tuesday. Miss Scott, wife of Congressman A. Clayton Powell, who specializes in both classic and jazz piano stressed the latter on the "Tonight" show.



Courier, Pitt.
Pittsburgh, Pa.
Sat. 12-1-56
49

Gift for Gloria— Quiz kid Gloria Lockerman, who cracked the $64,000 TV show, receives a gold-engraved Bible from Dr. David Fant, general secretary of the New York Bible Society, while Carl Cleavers, vice president of the society, looks on. The occasion was the 147th observance of the founding of the society.

'King' Cole Signs For Own TV Program

Afro-American

First tan artist to get show

Baltimore, Md.

Sat. 10-13-56

P. 7

NEW YORK—In one of the most unprecedented moves in the history of television, NBC has signed Nat ~~(King)~~ Cole to star in his own weekly Monday night video program.

49b

The "King" will occupy the prized slot from 7:30 to 7:45, over the National Broadcasting Network, beginning Nov. 5.

And so the captivating crooner, whose career has been a succession of triumphs, now achieves the distinction of becoming the first colored musical artist ever signed for a regular show of his own by one of the nation's major TV networks over a coast-to-coast hookup.

* **

JUSTIFIABLY, Cole is elated over getting his own channel spot as the culmination of a personal battle he has waged for years.

He rightfully considers it a forward step in revolutionizing the newest medium of entertainment whereby more and more colored stars will be able to display their talents via their own television programs.

According to Cole, NBC is to be commended for being a trailblazer, especially in the light of the serious tensions in the South.

* **

THE NAT KING COLE Show will be "different." It will not depend on guest artists to carry it, but will rely on the sheer magic of the Cole personality.

The musical arrangements will be done by Nat's musical conductor, Nelson Riddle, who works in that capacity for stars like Frank Sinatra and Rosemary Clooney. It will be produced and directed by Jim Jordan.

Cole will do the show from three cities, New York, Los Angeles and Chicago, and it will be kinescoped when the singer is on the road.

* * *

IN ADDITION to his own weekly show, Cole has pacted an exclusive guest appearance deal with NBC, which will have him doing two Perry Como shows in November, one on the Walter Winchell Show in December and a spectacular in January.

Nat King Cole now becomes a full-fledged star of five mediums of entertainment: records, radio, stage, screen and television.

N. B. C. PLANNING NAT COLE TV SHOW

Times

15-Minute Series on Monday Nights Tentatively Listed for Nov. 5 Premiere

P. 55C

By VAL ADAMS

Nat (King) Cole, band leader, singer and pianist, may star in a Monday night television program from 7:30 to 7:45 over the National Broadcasting Company network.

49b

New York

N.Y.

N. B. C. and Mr. Cole have not signed a contract, but both parties are working toward a Nov. 5 starting date for the show.

It is believed that Mr. Cole would be the first Negro performer ever engaged to star in a weekly musical variety program over a national television network. The "Amos 'n' Andy" program is one and possibly the only other instance in which Negro actors are starred regularly on a program televised nationally.

Wed. 10-3-56

The format of the show has not been set, but Mr. Cole will be assisted by a small orchestra. There was no indication as to whether N. B. C. planned to use guest stars.

Tentative plans call for Mr. Cole to do his first four shows from New York and the others from Hollywood. He will come here late this month for a night club appearance at the Copacabana.

So far the program has no sponsor, but N. B. C. believes it has a good chance of obtaining one.

King Cole Debuts On TV Nov. 5

49b

P. 14

N.Y. - (ANP) - Nat "King" Cole, whose records have sold almost 50,000,000 copies, will reign over his own weekly TV program via NBC-TV Mondays (7:30-7:45 p.m., EST) beginning Monday, Nov. 5.

L. Weekly

The quarter - hour musical show was described by Harold Kemp, program executive of NBC's Pacific Division, as "a relaxed 15 minutes with Nat 'King' Cole."

Sat. 11-3-56

Cole's distinctive song-styling and piano-playing will be backed by a choral group composed of four men and a girl, and a 16-piece orchestra.

New Orleans, La.

The show, produced and directed by James ~~Jordan~~, Jr., will originate in New York on Nov. 5, 12, 19, and 26, during Cole's Copacabana engagement.

Nat King Cole Gets Own Show

Advocate P. 1

Sat. 11-3-56

Jackson, Miss.

The sensational Nat King Cole has become the first Negro musical artist signed for a regular show of his own by a major TV network over coast-to-coast hook-up. He has been inked by NBC to star on a weekly Monday night video program starting Nov. 5.

49b

The sensational singer was scheduled for a dramtic feature role in a new movie Love Is An Important Thing, starring Lana Turner and Van Johnson. The movie will be produced in the very near future.

Nat Cole TV Show May Get Increase In Time

Defender Chicago, Ill. Sat. 12-8-56

P. 14

The Nat King Cole show, currently operating without sponsorship and with NBC picking up the tab may be increased to a half hour show later this season.

49b

The Monday night show has received to ratings, sufficiently so to have two top firms to give consideration to sponsoring it. When show was in the planning stage NBC-TV offered it to several firms through agencies but there was no sponsor available with time to spare. Those that were willing to listen already had one or more shows on their hands and were unwillingto gamble on another even with **Nat King Cole** starred.

TV and radio shows without sponsorship other than the station are not entirely uncommon but the rarely last long. Cole's show is contracted for one year on a pay or play basis meaning he gets paid if the show is cut short of the contracted time.

Last major show to be sponsored for a Sepian was the Billy Daniels video bill that ran for several weeks. Daniel's show was slated for 13 weeks but ran only seven. No explanation was ever made of its sudden demise from the air waves. Many critics guessed the reason was that the show offered too much of an interracial setup program wise

In addition there have been whispers that Sammy Davis, jr., was to have had his own TV show but the deal fell thru. Those claiming to know advance the "information" that Sammy's objections to certain angles of the show caused the cancellation. However it has been said, unofficially of course, that Davis received a certain amount of pay for the cancellation of the show that never appeared. That doesn't make too much sense but you can take it or leave it as you wish.

Afro-American

Baltimore, Md.

Sat. 10-13-56

P. 7

MORGAN COLLEGE COED — Carrie McDaniel was one of the first to enter the 1956 "Miss Capital Classic" contest in Washington, finals of which will be held on Saturday night, Oct. 20. The winner will reign at the 15th Capital Classic on Oct 27.

Courier
Sat. 10-13-56
Pittsburgh, Pa.
P. 1

49b

Gets Own TV Show—Nat King Cole becomes the first Negro musical artist ever signed for a regular show of his own by a major TV network over a coast-to-coast hook-up. He has been inked by NBC to star on a weekly Monday night video program, starting Nov. 5.

A Turn of the Dial

Call P. 8
Fri. 12-7-56
Kansas City, Mo.

CHICAGO. — (ANP) — NBC-TV's Monday night adventure of the "Nat (King) Cole Show" is noteworthy in more ways than one. To begin, the show is under the sol auspices of NBC, which in this case means it has no other sponsor. In this day and age, it is indeed a rarity to find any sort of production via airwaves unsponsored.

49b

Prior to its initial presentation, there were a number of would-be-sponsors who considered backing the show, but after deciding that their business might be hurt by anti-Negro elements of the listening audience, they dispensed with the idea. NBC then stepped in and went ahead with the Cole show under it's own auspices, much to the delight of millions of Americans who view ability on the basis of performance rather than color.

NBC officials deserve commendation for this act, because in going ahead with the production, they not only have brought to American living rooms one of the nation's greatest artists, but through Cole, have proven that the talented man of color is just as great an asset as is the artist of any racial, religious or ethnic group.

49b

NAT KING COLE

Fans Want More Time

Cole's program, a 15-minute bit, has won wide acclaim and patronage in its short span of life and many advocates of the King have indicated to this corner the desire to see the program lengthened to 30 minutes or a full-hour.

A move of this nature by NBC would terrifically increase their viewing audience and would do great justice to virtually any sponsor who undertook to back the show. But whether this happens or not, here's hats off to NBC for going on with the show on its own time.

Steve Gets Better

People around these parts are still laughing about the humor-filled Jack Benny Sunday TV show of three weeks ago, when Benny ran a little skit about the Beverly Hills police department. If Jack never gets another laugh in his life, he collected more than his share from viewers when he did a take-off on the high-society Beverly Hills law enforcement agency. Benny depicted officers dancing to the champagne-music of a renown band, demanding that the clientele have an appointment before being served, and numerous other hilarious anecotes abouthe "uppity ways" of the officers.

Steve Allen's all-stars played a little football game with their Chicago Bears guests last week on the Sunday night Allen show, which proves that Allen's getting better all the time. He got up off the floor after being shot dead by cowboy Gene Autry and met the Bears. All he needed was Elvis Presley and the Trendex would have been his.

Half of Nat Cole show nearly sold

Afro American
P. 7
496
Baltimore, Md.
Sat. 12-8-56

NEW YORK — Carter Products is close to the purchase of alternate weeks of Nat (King) Cole in the Monday 7:30-:45 time slot on NBC-TV.

Carter last week purchased six alternate Tuesday telecasts of the NBC news show, 7:45-8. American Can is the other sponsor of the Tuesday news show on the web.

Reports are that Studebaker-Packard has canceled its sponsorship of Monday's 7:30-7:45, news stanza at the network.

49b 1956 LITTLE ROCK, ARKANSAS (NEGRO OWNED)

To Serve Little Rock Area

Negro-Owned and Operated Radio Station Seeks Grant

Courier Sat. 1-28-56 Sec. 2 P.1
Pittsburgh, Pa.

NATCHEZ, Miss.—Concern has been expressed about an application filed Oct. 4, 1955, for an all-Negro owned and operated radio station to be located at Little Rock, Ark.

49b

The owners of the station, which has yet to receive a grant from the Federal Communications Commission, stated that they plan to use legal means, if necessary, to receive preference over another broadcasting station going up in Little Rock, owned by whites.

The Sepia Broadcasting Company maintains that the opposition station is operated by whites who own a similar station in Jackson, Miss., and do little in programming the best interests of the Negro.

Mrs. Mary Davis Barland, one of the owners of the all-Negro venture, said her group filed application before the white-owned station, thereby cementing her basis for possible legal action.

Mrs. Barland's faction, she contends, would operate on a 1,000-watt daytime basis, serve Little Rock and North Little Rock and a radius of seventy miles in all directions.

If granted the right to operate the station, according to Mrs. Barland, it would be located on the entire third floor of Little Rock's Hotel Charmaine and employ all Negroes.

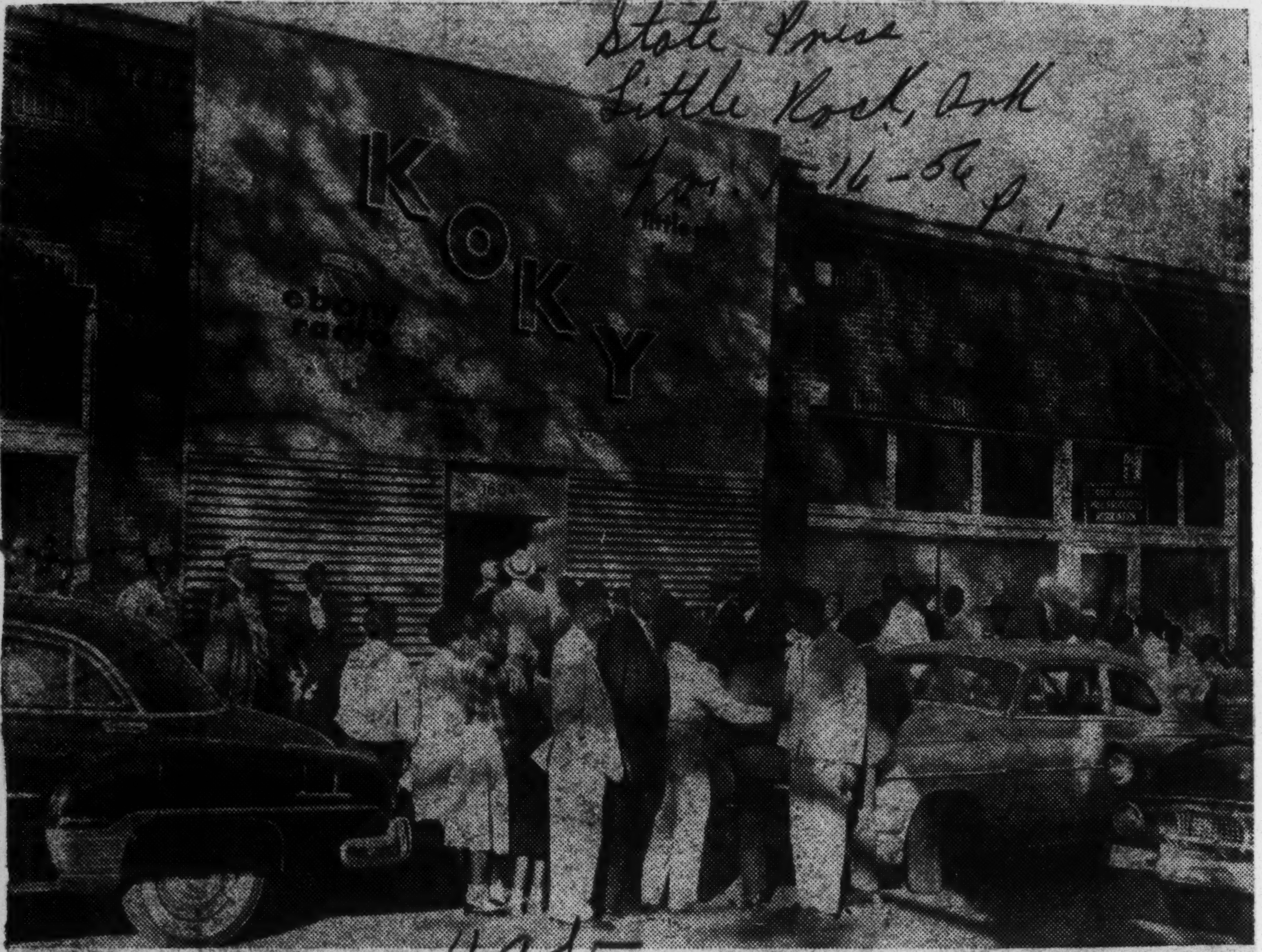
"We will program in the best interest of the Negro people of Little Rock and will definitely open our doors to various groups that help our people progress," Mrs. Barland said.

—BIGGEST and the BEST—

49b 1956 KOKY

RADIO STATION
LITTLE ROCK, ARKANSAS

State Press
Little Rock, Ark
Nov. 1-16-56 p. 1



49b

OPEN HOUSE AT KOKY—More than five thousand people passed thru Little Rock's newest radio station, KOKY, 1604 West 16th street Sunday, between the hours of two and five, and equally as many were turned back, due to the limited time. The mammoth crowd was said by an official of the station, who has witnessed open houses for radio stations all over the country, to be the largest crowd ever to appear for an opening during such a short period. Several "live" musical numbers were rendered during the afternoon and many of the city's leaders made complimentary remarks, indicating that the city welcomes the new station to its air voice. Mrs. Lula M. Jenkins was recipient of a portable radio, and Mrs. Minnie McBride of Sweet Home received an electric skillet. More than fifty other door prizes were given during the afternoon.

Negro-Staffed Radio Station on Air in Ark.

Call P. 8 Oct. 10-26-56

LITTLE ROCK, Ark. — (ANP) — The "Greater Little Rock Ebony Station," the state's first radio network to feature all Negro personalities and programs went on the air for the first time here last week.

49b

Kansas City Mo.

John M. McClendon, owner of the 1,000-watt station, said b casts would be aimed at the 72 Negroes in the area.

He said that some o fthe office personnel were white, but Negroes would handle all of the on-air work.

The program will be slanted toward rhythm and blues and gospel music.

Howard M. Peters, a graduate of the University of Alabama School of Radio Arts, will be manager of the Negro station known as station KOKY. Peters is white

Negro personnel will be Mrs. Margaret Lyle, women's director; Rev. Harry Bass, religious program director, and William Jackson, George Trueheart, and Lloyd Armon, disc jockeys.

McClendon, who owns two white stations and one Negro station in Mississippi, said all equipment in both the studios and transmitter were new.

49b 1956

W L O U (Louisville,Ky)

Negro Radio Station Has First Serial To Originate From South

Advocate

Sat. 1-14-56

Louisville, Ky. Jan. 9 — "The Guiding Faith," a day-time serial written for radio station WLOU, in Louisville, Ky., will make its initial appearance on the air this week. The author of the script is Jack Chanceller, former employee of the Chicago Defender and now city editor of the Louisville Defender, he also portrays Doctor Emmett Scott in the radio drama.

Jackson, Miss

The serial is produced by the Players Guild and was being aired during the Christmas holidays through the courtesy of WLOU.

Norman Macon, president of the Players Guild, said that he would be able to pick up sponsors for the program after Christmas. Macon also has a key role in the serial.

Other members of the cast include: Barbara Hazzard, Paul Williams, Ruth Warr, Ed Cook, WLOU personality, Katherine Smith, Cecile Holmes and Geraldine King.

Ed Cook is director for the daytime serial.

49c(1)(a) 1956

Kitt Or Dandridge? Is Londoners' Big Problem

Defender Chicago, Ill. Sat. 4-21-56,

A Rather Sexy Story

LONDON — Amusement lovers of this city appear unable to make up their minds as to which performance they prefer most, one featuring Eartha Kitt or the one with Dorothy Dandridge.

Miss Dandridge, a big favorite over here since "Carmen Jones" appeared on local screens opens at the famous Savoy early next month and at the same time La Kitt will be playing the Savoy, not so many blocks away.

Here, unlike America, from which the two artists came, reservations are made many weeks in advance. Which is the greater? There is little chance of knowing until checks to match the reservations lists are concluded.

49c

Eartha Kitt is better known over here because of her having received her big push on European soil. This is due to the fact that Orson Wells appeared with her on several occasions and also, okayed her talents as being among the best. But Dandridge has come fast. She is both loved and liked for the fine performance she contributed to the title role in the picture, "Carmen Jones" as co-starrer with Harry Belafonte.

For one thing neither artist can change lack of campaigning in her particular behalf. The paper work, newspaper and signs has been about equal for the two artists.

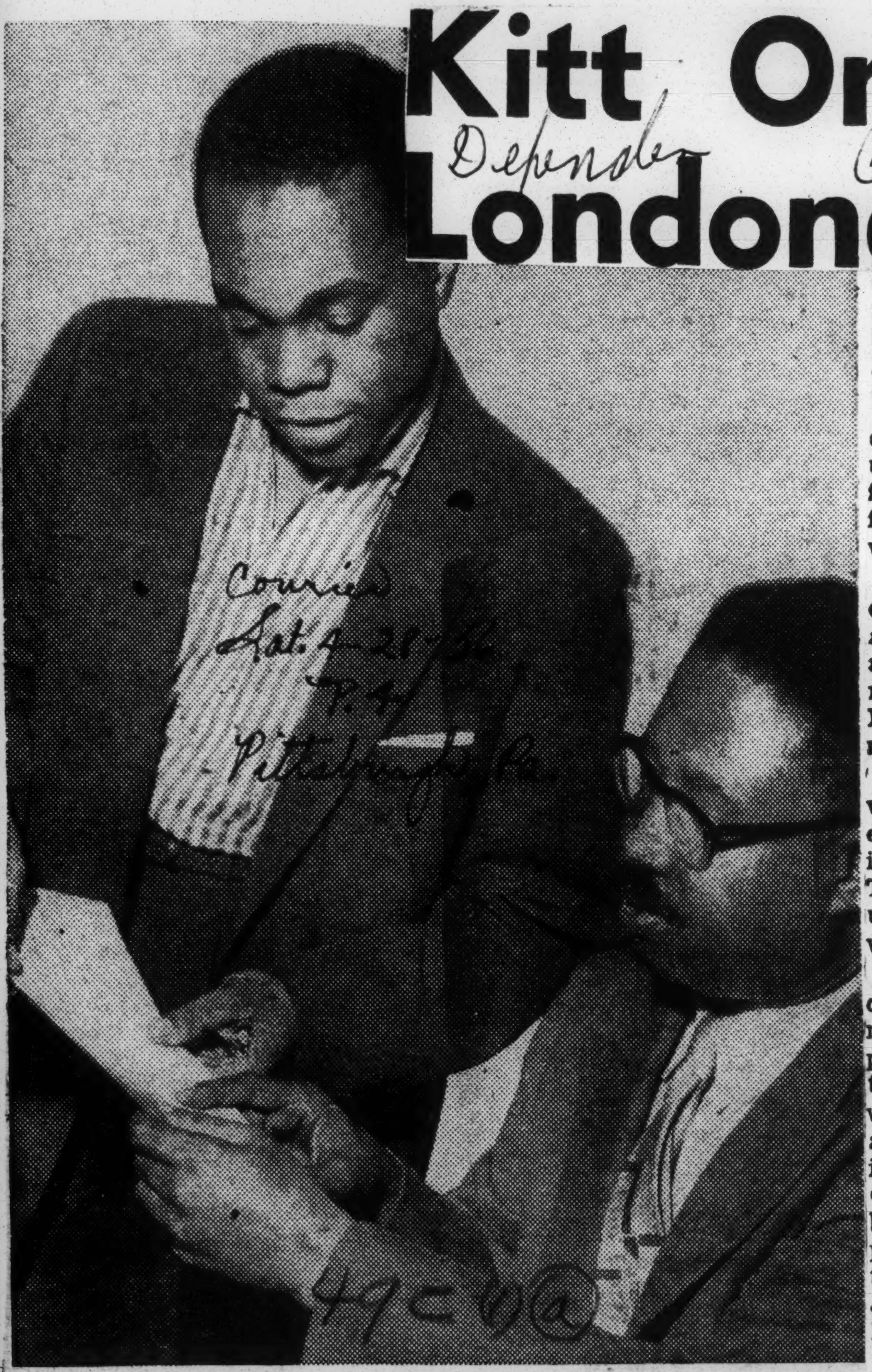
Exception, and that is slight, is handlers, of Kitt have cone out with slogan "Welcome your own artist back to London." However fast that Dandrige has chosen to represent America at the International Festival to be staged a few days after her arrival here more than balances that dubious advantage.

There will be little to choose between the stars' sex display. Kitt has always featured "sex" in her acts and Miss Dandridge's new night club act which she'll use at the Savoy is just as astounding. They'll both wear gowns streamlined along sex appeal lines. They will both sing songs that should be catching for the male first nighter.

Even though promoters responsible for the two rivals being booked at different clubs on same dates refer to it as coincidental there are others who wink at the claims. The dissenters contend the bookings were arranged by rival agents as a sort of fight for survival and should be billed as "Battle of Sexsationals."

DOROTHY DANDRIDGE

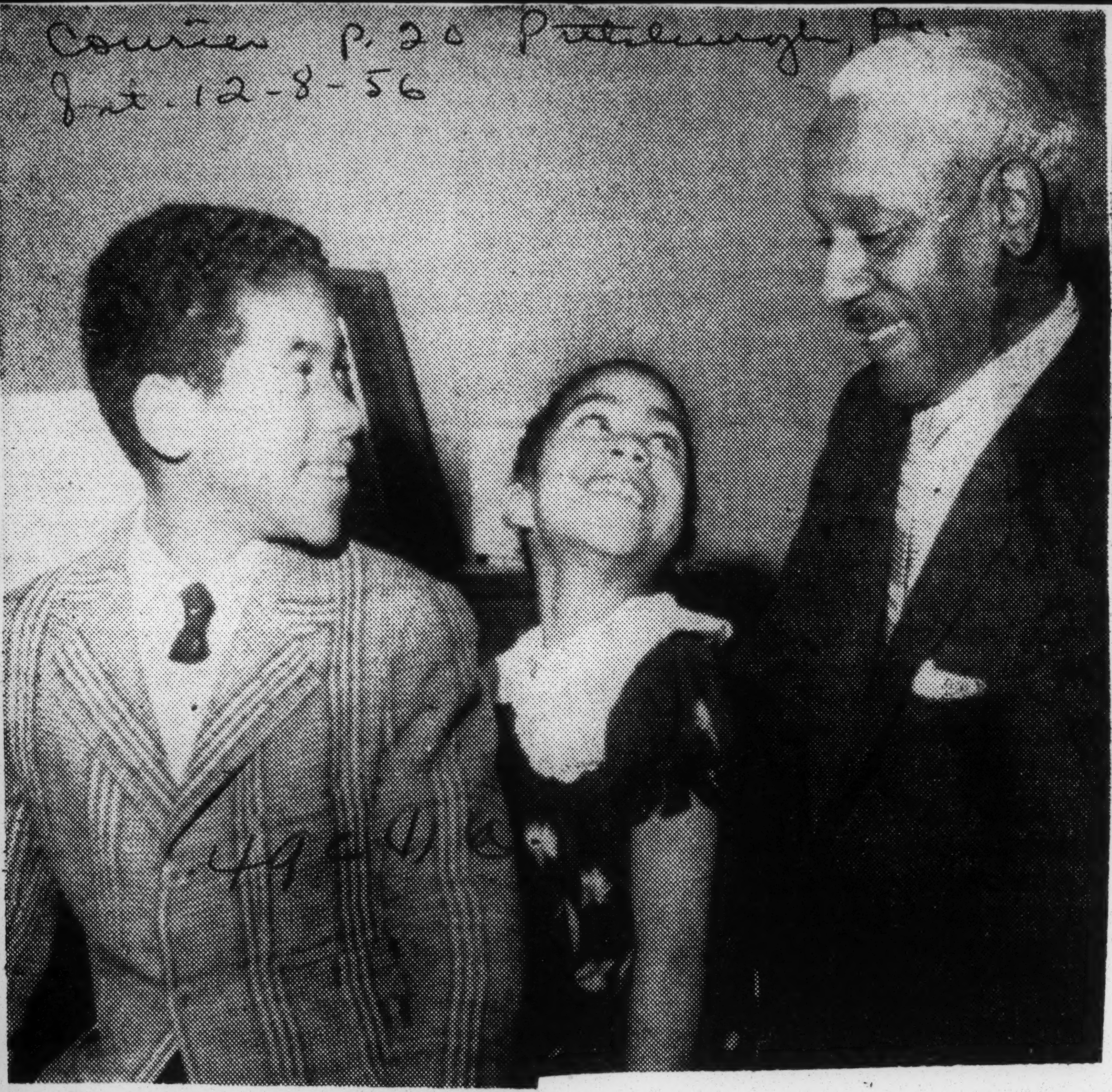
EARTHA KITT



Courier Sat. 4-28-56 p. 4 Pittsburgh, Pa.

49c(1)(a)

Tells of 'Incident'—Elroy Peace, left, 26-year-old dancing partner of famous Ted Lewis in the "Me and My Shadow" routine, makes a statement to Courier Louisiana editor John E. Rousseau, New Orleans, concerning the hurling of crackers and a silver bread tray at him during a recent engagement in the Roosevelt Hotel's Blue Room. Peace and Lewis accused a prominent Dixiecrat political leader.—Marshall Photo.



Courier P. 20 Pittsburgh, Pa.
Sat. 12-8-56

49 c (1) (a)

Gets Big Break— Michelle Clark receives congratulations from her brother, Elia, and noted producer, Clarence Robinson. She has been signed to a run of the show contract at the Cotton Club in Miami, Fla. She is the youngest artist to play the Palace Theatre, New York. She is also one of the youngest musical comedy stars, having been on Broadway at the age of seven ("House of Flowers" — featured role). Mr. Robinson, who has taught some of the greatest names in show business, is doing her choreography for the new show. The Cotton Club revue stars Cab Calloway and includes Sallie Blair, Lonnie Sattin, the Joel Noble Trio and the Norma Miller dancers.

Courier
Sat. 10-13-56
Pittsburgh, Pa.
P. 22
49 c (1) (a)

'Firsts'— The famed dancing Nicholas Brothers, Fayard and Harold, were first to inaugurate a "big-name" policy at the Dan Hotel in Israel. They currently are appearing there in their second holdover engagement.

49c(1)(a) 1956

Facey twins try to be different usually end up looking alike

Afro-American Baltimore, Md. P.9

Sat. 10-20-56

NEW YORK — Marion and Marjorie Facey, identical twins and ballet dancers extraordinaire, try very hard to develop "differences," but usually end up being very much alike.

"We like the same clothes," says Marion.

"And we like the same foods" adds Marjorie.

"And we usually are attracted to the same people," both chime in.

But when it came to a goal, both were in perfect accord. They wanted a ballet school. This month that dreamed of achievement became real, and the dancing twins hung out their shingle in Steinway Hall, here.

49c(1)(a)

* * *

THE FACEY twins made up their minds about dancing when they were five, and their British West Indies born parents saw to it that they began training. The twins were born in this city. At 16 they made their debut in Carnegie Hall, here.

What might be considered as a beginning of their acceptance by leaders in the field of ballet came in 1948. It was at that time that Ruthanna Boris, choreographer and member of the Ballet Russe de Monte Carlo, chose them to appear with the company as guest artists in "Quelque Fleurs," in a performance at the Metropolitan Opera House.

But the company had financial difficulties. When they faced the necessity for cuts in the budget, the Facey twins went. But they are still proud of having been chosen by an artist of the caliber of Miss Boris.

In 1951 they appeared with Talley Beatty, the Choreographers Workshop Program at the Theresa Kaufman Auditorium, and went in tour with the Talley Beatty Concert Group in a tour of New England States.

* * *

THROUGH THE years they have studied extensively with great names of the dance world including Aubrey Hitchins, former matre de ballet of the Metropolitan Opera and partner of the incomparable Pavlova; Vera Nemchinova of the Imperial Russian Ballet and Edward Caton, famed American choreographer.

"As twins," say the Misses Facey, "we have many identical tastes, such as liking the same clothes, which of course is a carryover of our childhood when our parents dressed us alike.

"However, as we grew up we attempted to create independent personalities by dressing unalike. We invariably return to buying the same clothes, for we still like the same type of clothing.

"Our food tastes are also similar, and our choice of friends usually is to both of our liking. Here again we have made an effort to develop different friends. We are most identical where our teaching careers are concerned. We both will work together to achieve the aims of our school."

In that area the identical Facey twins are truly identical —LULA JONES GARRETT.

Courier

~~Daily World~~

Sat. 10-[illegible]-56

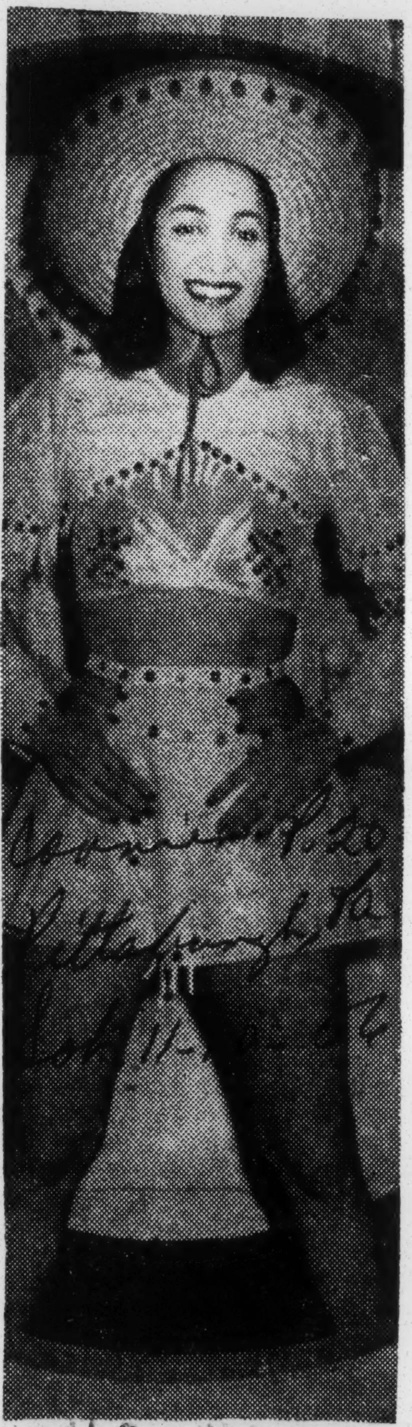
Pitts.

Pa.

P.2

49c(1)(a)

Headliner — Talented young Sallie Blair will be headlining the show at the Boulevard in Queens, N. Y., for six weeks beginning Friday. Sallie's vocalizing on Bethlehem Records' "Porgy and Bess," album is creating quite a stir in music circles. She sings the part of Serena to Mel Torme's Porgy and Frances Faye's Bess.



Courier P.20

Pittsburgh, Pa

Sat. 11-[illegible]-56

49c(1)(a)

Theyre Gone— Gone are most of the talented and beautiful chorus who used to tip so lightly girls like Kathleen Dade across the boards of the country's night clubs and theatres. According to Izzy Rowe a move is afoot in New York to desegregate the chorus lines of the television Broadway shows and Hollywood productions.

Afro-American
Baltimore, Md.
Sat. 10-20-56
P. 9

49 c (1) (2)

BALLET DANCERS, MARIAN AND MARJORIE FACEY

Evelyn Cunningham

Co

Calls Pearl Bailey Greatest Female Entertainer in World

Courier P. 20 Pittsburgh, Pa.

Sat. 11-10-56 49c(1)a

Pearl Bailey is the greatest female entertainer in the world today. Fight, anyone?

This lady has talent and showmanship down to her toenails. She knows more about wrapping up an audience and walking around a stage than any of the lassies who have their own fabulous, high-priced TV shows. She can capture an audience immediately and she can hold on to it indefinitely: She relates—as social workers say. She communicates. She shares. She gets neither above or below her audience. She stays right with them, all the way.

This Miss Pearl can be alternately cute, sophisticated, informal, gay, rough, subtle, obvious, ladylike and risque. She is a truly great performer in every sense of the word.

49c(1)(a)

Pearl Bailey

At Harlem's Apollo Theatre, where she turns up periodically, she has brought her own show. It is an exciting, fast-moving, original, hilarious show. It gives Pearlie Mae opportunity to run amuck. And she does. When you think she's reached back to the last of her talents, she produces a fresh new one. There seem no limits to the lady.

How's this for opening a show: House lights dim. Music. Everybody's eyes are glued to the stage. There's a slight commotion in the back of the theatre. Pearl comes in from the rear, saunters down the aisle. She is wearing a full-length, luscious, silver blue mink coat. She just smiles to the left and right. When she reaches the stage, she waves and sits down on the steps near the orchestra pit. The audience is wild by this time. Pearl simply sits there, stroking her mink coat, and finally says:

"I told y'all that when I came back here, I'd be straight."

After that, she's gone!

■ ■

IT'S MADDENING TO have to face a mass of mediocre TV talent nightly, knowing that Pearl Bailey is around. And it's thinking of replacing Sammy pretty silly, too, that they're be "Miss Wonderful"? It's not with Mickey Rooney or Frankie Laine. Why can't Pearl Bailey be "Miss Wonderful?" It's not as ridiculous as it seems. All they have to do is a little rewriting and give Pearl a boy friend. After that, the story line could easily apply to a female entertainer.

The switch—as unusual as it would be—could possibly be a box office bonanza. Could be!

49c(1)(a) 1956 JOSEPHINE BAKER

All Paris turns out to bid La Baker adieu

afro-American P. 7

Sat, 4-21-56

Baltimore, Md.

By OLLIE STEWART

PARIS—All Paris turned out April 10 to pay tribute to Josephine Baker—whose retirement became official on that date, and whose name appeared for the last time in big lights in front of a music hall.

Prices for seats ranged from $5 to $15, and the moving tribute to the fabulous Josephine was something that this city will remember for a long time to come.

Standing room was at a premium, and it was impossible to walk down the aisles because of the people squatting there.

* * *

IT WAS A two-way affair. Josephine sang and danced for her friends. And her friends—some of the biggest names in the theatrical and artistic world—sang for Josephine and praised her star-studded career.

"At an age when many other entertainers still play the ingenue," exclaimed one speaker, "Josephine has decided to abandon the boards. She leaves us, however, to play a role that she herself has chosen—that of mother to her seven adopted children.

"But though she goes, and her name disappears from the lights, she will remain fixed in our memories. We will remember this great woman!"

* * *

AMERICAN-BORN Eddie Constantine and his daughter, Tania, came out on the stage and sang for Josephine.

Then a host of others, headed by Gilbert Becaud, the Compagnons de la Chanson, Zizi Jeanmaire, Henri Verna, Mme Simonne Voltera and Pierre Larquey.

As a nostalgic touch, Paul Colin reprinted the notice which he tacked up in 1925 to announce the first big appearance of Josephine; and Fernand Raynaud recounted the various international triumphs of the retiring star.

* * *

IF IT HAD been left to her friends, Josephine would have had nothing at all to do during her final performance. They wanted to take over and do the show for her. But the audience insisted, and she had to give them a song now and then to keep them happy.

And after it was all over, she said that she was going home to do nothing but rest for at least three weeks. Perhaps a month. She was tired and looked it. But she was happy.

49c(1)(a) 1956 LOUISE BEAVERS

Louise Beavers, Portier In 'Goodnight, My Lady'

Defender Chicago Ill.

Sat. 4-14-56

BY HARRY LEVETTE

HOLLYWOOD.— Sidney Poitier, talented West Indion actor, now gone to New York and Louise Beavers have important roles in "Goodnight, My Lady," a Warner Bros. pix.

A 17

49c(1)(a)

Louise, who managed to finish her role before she became ill, and Sidney Poitier have high supporting cast billing with William Hopper, Brandon DeWilde is also featured in the supporting cast. "Gaby," filmed on the MGM lot is a lively musical, shot at the same time that "Ransom" had Juano Hernandez hero and Lena Horne was singing in "Meet Me in Las Vegas." "Crime in the Streets," powerful Allied Artists screen melodrama previewed at Academy Award theatre, stars James Whitmore, John Cassavettes, Sal Minero, and Mark Riddel. "Jubal," the most unusual of western stories is rough, ready and plain spoken, with some novel scenes and language, but reveals to what extent a screaming woman will go to satisfy her desires through intrigue and infidelity. Glenn Ford is the star with Rod Steiger, and Ernest Borgnine, recent Academy Award winner. Introduced were two beautiful new stars, Valerie French and Felicia Farr.

49c(1)(a) 1956 HARRY BELAFONTE

Belafonte Sued For $103,000; Claims Guarantee Was Lacking

Defender P.14 Sat. 6-2-56

Chicago Ill.

News that a Kansas City (Mo.) promoter had filed suit for $103,000 naming Harry Belafonte and his manager, Richard Kennedy, reached the defendents Friday.

49c(1)(a)

John Antonello, the promoter, charges Kennedy and Belafonte in joint action with breach of contract saying they failed to carry out contract to appear in the Missouri city May 7 as he had advertised.

He asks $3,300 claiming that is amount he would have realized from the promotion of Sing, Man, Sing" in Kansas City and an additional $100,000 for damages to his reputation.

Belafonte was served with papers at Chicago's Shubert theatre but Kennedy was in New York at the time and could not be served. A phone call to Kennedy found him to be unavailable for comment but a spokesman told reporter "The Kansas City promoter failed to produce proper guarantee so there was nothing left for us to do but cancel out the appearance." He then added: "This is not official, Mr. Kennedy will advise you of all the facts when he returns."

49c(1)(a) 1956 EDDIE BUTLER

Bashful, bearded barber wins role in Fla. film

Afro-American P. 7

Sat. 4-14-56

ORLANDO, Fla.—The mystery of the bearded barber was solved when Empire Studios announced the signing of Eddie Butler for the role of "Louis Pacheco" in their full-color, wide, screen feature, "The Osceola Story."

Eddie and his father operate a barbershop in Orlando and customers became puzzled when Eddie, a barber suddenly found no personal use for the tools of his trade.

49c(1)

In fact, they said, this fellow was a poor advertisement for the Butler Shop.

(9)

Baltimore, Md.

THE BASHFUL barber wasn't saying too much about his sudden career as an actor because things had happened so fast that he still couldn't imagine why he was growing a beard.

It all began some three years ago when Eddie and his gospel quartet were singing on a local radio station where R. John Hugh, president of Empire Studios, was then a featured personality.

When Hugh became president of Empire he remembered Eddie when casting the spectacular story of Osceola.

* * *

BUTLER WAS tested for the role of Pacheco and accepted.

Louis Pacheco was an actual figure in American history, a colored man born in times of slavery but who remained free until his death.

49c(1)(a) 1956

FRANCES CURRY

Frances Curry Set For Movie Stardom

Defender Sat. 1-21-56 P.15

By HARRY LEVETTE

Chicago Ill.

HOLLYWOOD—(ANP) — TWO YOUNG SEPIA ACTRESSES, who have been in pictures since teenage, but so far haven't reached stardom, nevertheless, started off the New Year continuing their record as the busiest girls in Hollywood. They are Jean Douglas, and Frances Driver, known best to her companions by her maiden name of Frances Curry. Hence since it's the amount of work that counts, they are as happy as if their names were in marques lights, because stars often have long recesses between films. Both these pretty young women had unusual beginnings in movies.

Jean in 1940 won a national poll for the role of leading lady to Kenny Washington, for his first picture Harry M. Popkin's "While Thousands Cheer." However, she had to be satisfied with a "bit." She has worked in many films since then.

Frances, at 15, was chosen by producers of "King Kong," as the teen-ager with the most perfect figure, for a human sacrifice to the towering terror, King Kong, whom even Noble Johnson as a great African King, could not hold back with his hundreds of warriors.

BOTH ACTRESSES went back to work at Columbia next day after New Years in "THE HARDER THEY FALL," for which ex-heavyweight champion Jersey Joe Walcott was brought here nearly two months ago. A number of other sepians have been working in it also.

LOUISE BEAVERS, well remembered for "Imitation of Life," and briefly as "Buelah" succeeding the late Hattie McDaniel, also went back to the Columbia lot after the holidays for a supporting role in "It Happened One Night." Bill Walker featured in Fox's "Pompey's Head," was also in a supporting role.

49c(1)(a) 1956

DORTHY DANDRIDGE

Dandridge Gets Offers For Two Big Film Roles

Defender P. 19

Sat. 4-14-56 Chicago Ill

HOLLYWOOD — Dorothy Dandridge set to sail for London where she opens at famous Savoy hotel will carry scripts for two pictures in her bags, one a 20th Century Fox promise and the other a French film to be titled "Short Cut."

Miss Dandridge has not signed for either pix but insiders say she is already agreed, verbally, to the part of a Jamaican girl who falls in love with a British scribe the top role in "Island in the Sun." The story is a best seller by Alec Waugh.

For "Short Cut" Miss Dandridge will have to go to Abyssinia where most of the location work will center. Since she'll make the Hollywood pix first it is unlikely that shooting on "Short Cut" will begin until this winter.

There is no one to say for sure if Miss Dandridge will accept the latter role but her friends feel that she will. For one thing she has shown an interest in making a foreign picture and has shown evidence of liking the script.

Dorothy who hasn't made a film since "Carmen Jones" is an international favorite because of her sterling performance in the role of "Carmen" a co-starrer with Harry Belafonte. The picture proved to be as popular abroad as in this country and won the actress a lot of friends and acclaim abroad.

Had Bad Reputation With Press

Courier P. 27

Dorothy Dandridge More Cooperative

Pittsburgh Pa.

Sat. 11-10-56 49c(1)(a)

HOLLYWOOD, Calif. (ANP)—Apparently Dorothy Dandridge, who had attracted much adverse criticism from reporters of both races for being non-cooperative, has learned the lesson that all new suddenly famous Hollywood figures have to learn.

According to Jay Raymond, 20th Century Fox unit writer on location with "Island in the Sun," she has been much more agreeable than during filmings of "Carmen Jones." There, according to Shazz Crawford, reporter on the California Eagle, she had snubbed him and two women reporters from the Los Angeles Sentinel. Reporters from other Negro papers made similar complaints.

White reporters complained that she ran out on them at a court trial in a Beverly Hills court room, during a law suit in which her personal manager, Earl Mills, was defendant. They disliked this as well as her refusing to play a Burmese girl in "King and I."

Dot Dandridge Wins Affection in Trinidad

Call K.C. Kansas City

Fri. 11-9-56

GRENADA.— (ANP)— Dorothy Dandridge, who arrived in Grenada a week ago to star in Darryl F. Zanuck's CinemaScope production in colour, 'Island in the Sun,' endeared herself to the people of Trinidad as she passed through en-route here.

P. 9

Dorothy realized that her original scheduled plane was due in Trinidad in the early evening, and the crowds at the airport had been waiting for her many hours when the plane she finally caught arrived there. Tired as she was, but great trouper that she is, Dorothy immediately answered questions and signed autographs.

When she arrived at Grenada airport the next morning she looked as fresh as if she had just stepped out of her car back home.

Priorities when she reached her hotel were coffee, scrambled eggs, and then later a bath before she started to explore the little town of S. Goerge's where the unit is busy preparing for filming to start next week. With her was John Justin, playing opposite her in the film, who had travelled with her on the last part of the trip to Grenada.

Directed by Robert Rossen, "Island in the Sun" has three to four weeks shooting in Grenada, and then the unit moves to the Barbados for later scenes. The film, a Darryl F. Zanuck production for 20th Century-Fox, stars James Mason, Joan Fontaine, Joan Collins, Michael Rennie, Dorothy Dandridge, Harry Belafonte, Patricia Owens, John Justin, John Williams Stephen Boyd, Basil Sydney and Ronald Squire.

49c(1) (a) 1956

RUBY DANDRIDGE

Afro American
Baltimore, Md.
Sat. 3-17-56

49c(1)(a)

IN NITERY BOW — Ruby Dandridge, actress mother of Dorothy and Vivian, made her night club debut as a single last week. She supplied the vocals for an act at the Hollywood Moroccan, that was backed by an instrumental quartet.

49c(1)(a) 1956

MARPESSA DAWN

From Redstone, Pa., to Paris, France

THIS AMERICAN BEAUTY CROSSES POND TO SEEK STARDOM IN EUROPE

Courier

By HAZEL GARLAND

Sat. 1-7-56

P. 2

FROM a small town in Pennsylvania to Paris, France, is quite a jump you must admit. But beautiful Marpessa Dawn, who looms as one of the most promising young stars to hit the entertainment world, made the jump in a round about way.

Born Gypsy Maspessa Dawn Menor in Redstone, a little town near Pittsburgh, Pa., on Jan. 3, 1934, she went by the name Gypsy Dawn until a few months ago. Finding there were so many young women with the name Gypsy, she has changed her name to Marpessa Dawn.

Leaving Pennsylvania for New York, Gypsy or Marpessa, attended New York University, graduating from there in 1953 as a medical-executive assistant. She worked for about four months and then left for Europe.

While Marpessa was in high school, a New York daily newspaper voted her the fourth most beautiful high school girl in that city. She went on to win the Shriners Beauty Contest, representing New York in 1951.

Pittsburgh, Pa.

After touring various countries in Europe for a time, Marpessa arrived in Paris, where she decided to stay. She learned to speak French from a French family where she made her home and for a short period attended classes at the Sorbonne.

Working for a year and a half in a United States Army Hospital as a medical secretary, the lure of the entertainment world made her enter that field.

Her big chance came when she was screen tested and won a dancing role in a French film "Les Hero Sont Fatigues." This film was presented at the Venice Film Festival this year. After playing an extra in several other films, Marpessa has been promised a leading role in a picture soon to be produced.

The past three months Marpessa has been touring the continent with the Pantaleon Perez Prado Orchestra. The orchestra leader is the brother of the Prado, so popular here in the States.

As a featured singer and dancer with the orchestra, Marpessa has received rave notices wherever she has appeared. Recently she has been offered the lead in a musical show soon to go into rehearsal in Paris, and more movie offers are finding their way to her.

She's come a long way from Redstone, Pa., to Paris, France, but it looks like the beautiful Marpessa Dawn is just getting started.

Courier
Sat. 1-7-56
P. 2
Pittsburgh Pa.

MARPESSA DAWN

... sees acting future in France

MARPESSA DAWN

Ex-coed wins 3rd Paris film role

Afro-American 1-7

Sat. 1-21-56

By OLLIE STEWART

PARIS — Three years ago a Hunter College student who started out to be a medical technician, arrived in Paris with a student group. Today, firmly established as an entertainer at the glamorous age of 22, the ex-student is currently working in her third film and is creating quite a stir in French movie circles.

Gypsy Marpessa Dawn Menor (known on the screen as Marpessa Dawn) is the name—but those who know her well enough call her "The Doll."

The film she is now making in a studio at Neuilly is called "La Fille Elisa" (Daughter Elisa), and in it Marpessa has her first speaking part.

"It's not a starring role, or anything of the sort," she explains in a well-modulated voice, "but it is a good part—a fat part—and I'm very happy to have it."

Baltimore Md

"THE DOLL" got the part because of the impression she made in her two previous films. In them she was just an extra but her face and the way she walked caused considerable comment, and she was asked by the director, a few weeks ago, to read for the role she is now playing. He liked her and signed her up.

"The Doll"—pardon me, Marpessa—sings and dances in addition to her acting. As a matter of fact, she expects to make singing her real career, after more study. "Singing I love," she says. Then adds, candidly, "But dancing has provided the money I had to have to stay here."

THIS, HOWEVER, is only partly true. For more than a year Marpessa has been paying her bills with earnings from dance appearances with an African group. But for a year and a half, prior to that, she buckled down to the thing she knew best; working as a medical secretary for the U.S. Army at Orleans.

"The pay wasn't bad, and I could have continued on the job," she told me as she sipped a soft drink at a sidewalk cafe. "But I couldn't keep show business out of my mind. Guess it's in the blood. My mother was a frustrated entertainer—always wanting to be on the stage, but never having the chance."

So Marpessa quit the job, took a Mediterranean cruise and wandered all over the Continent before coming back to Paris to try her luck as a dancer. She had to, she says frankly. Her money was all gone.

49c(1)(A) 1956 JAMES EDWARDS

Courier

James Edwards Hollywood Writer

HOLLYWOOD — (ANP) — Movie actor James Edwards achieved the second step in his ambition to become Hollywood's first Negro director when he was signed by Universal-International studios as a writer.

Edwards, who grew up in Hammond, Ind., studied drama at Northwestern University. His first work before the movie camera was in such pictures as "Home of the Brave," "Bright Victory" and "The Joe Louis Story."

He also has an important role in the upcoming movie, "Battle Hymn."

Pg 20 (4)
Sat 11-17-56
Pittsburgh, Pa.

49c(1)(a) 1956

LENNIE GEER

Lennie Geer

Defender

Hollywood

P. 14

Sat. 1-14-56

Favorite

Chicago, Ill.

HOLLYWOOD — (ANP)—Learn, likeable Lennie Geer, one of the featured players in Walt Disney's Cinema-Scope-Technicolor production, "The Great Locomotive Chase", is known best among the younger generation as "Daddie-O".

49c(1)(a)

The tall, bearded actor invariably uses the word to greet friends both off the set and on. While on location near Clayton, Ga., several youngsters returned the compliment by calling him "Daddie-O", too. Now he gets scores of letters from his youthful fans, addressed to "Dear Daddie-O".

One youngster proved the exception to the rule, though. He sent a letter to Lennie which started, "Dear Popseroni".

"'Popseroni' means the same thing, actually," says Geer. "It's only a little more hep that's all."

49c(1) (a) 1956

JUANO HERNANDEZ

Superb in "Ransom"

Courier 49-(1)(a)

Hernandez Acting Tops

Sat. 2-4-56

By CHES WASHINGTON

HOLLYWOOD—Chalk up another dramatic triumph for Juano Hernandez in M-G-M's "Ransom" wherein he co-stars with Glenn Ford, Donna Reed and Leslie Nielson. Juano scaled the heights in his brilliant portrayal of the judge in "The Trial." In "Ransom" he proves again that he can walk among Hollywood's greatest actors with his head held high.

When America's smoothest velvet-voiced ambassador, Arthur Lee Simpkins, moves into the Latin Quarter in New York City in February, again he will not forget to remember and have as his guests members of the press, to whom he is always grateful and gracious.

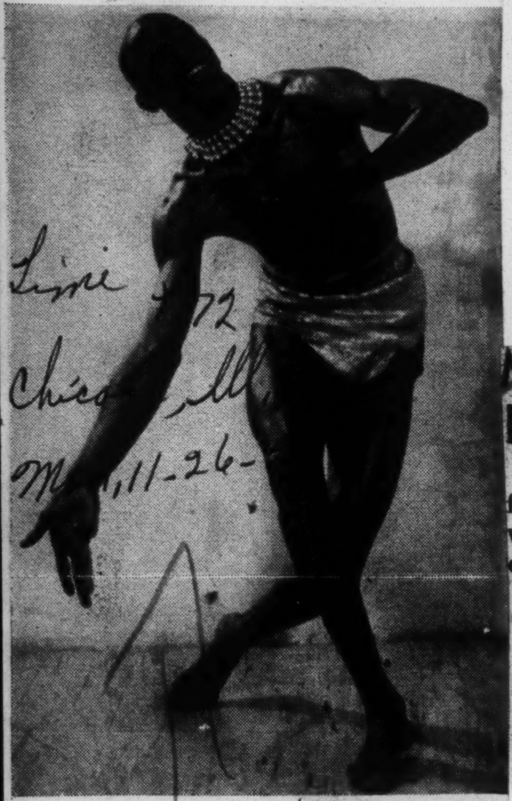
Judy Holliday, Dick Haymes, George Shearing and Sonny Tufts were drooling over Ella Fitzgerald's singing at Zardi's Zazzland while Wild Bill Davis Jazzland while Wild Bill Davis was coaxing things out of the organ that Hammond never dreamed of — at Hollywood's Jazz City — according to the busy Foxes. Meanwhile, Joe, mellow-voiced Adams, planned to plane to New York to seek jazz talent for Irving Grans' sizzling Jazz a la Carte series. The pride of the Adams household is also slated to tour the Caribbean with Lillian Randolph and Martha Ray for the annual Deluge of Dimes. Meanwhile, Alan Ladd floored Rodney Taylor in the filming of "Hell on Frisco Bay" and Stanley Baker who plays Achilles in "Helen of Troy" actually slipped and injured his heel. No kiddin'.

HOLLYWOOD HA HA—Any time a husband here gives flowers for no reason . . . there's a reason.

49c(1a) 1956

GEOFFREY HOLDER

In a single performance of *Aïda* last week, the Met introduced three young newcomers. In the singing department, there were La Scala's big-voiced Soprano Antoinetta Stella, 27, and lyrical Tenor


Time 72
Chicago, Ill.
M 11-26-

Frank Lerner

DANCER HOLDER IN "AÏDA"
More than a match for Verdi.

Carlo Bergonzi, 32. Both suffered from debutitis but recovered, and will probably become Met regulars. Most spectacular newcomer was Trinidad's rangy (6 ft. 6 in.) Dancer Geoffrey Holder, who appeared in the big ballet that sprawls in the middle of the opera. Holder made a startling appearance, his long brown body bare except for a white bikini and a brilliant, feather-patterned headdress. In a primitive tribal dance that recalled his appearance last year in Broadway's *House of Flowers*, Holder leaped and writhed with a fierce catlike virility that more than matched Verdi's triumphal music.

49c(1a)

Dancer signed by Met opera

Afro-American
Baltimore, Md.

NEW YORK (ANP) — Geoffrey Holder, noted dancer, was added to the Metropolitan Opera Ballet last week.

p. 10

He will be seen in the operas "Aida" and "La Perichole."

The event marks Holder's first appearance at the Met, but he has had great experience in recitals here and elsewhere with his own company.—

Born in Port of Spain, Trinidid, Holder made his Broadway debut in "House of Flowers" in 1954. Last summer he danced in the revival of "Show Boat" at Jones Beach.

Sat. 10-27-56

HOLDER, BESIDES being a dancer, is the recipient of a Guggenheim Fellowship in creative painting and has given annual one-man shows in this field in New York.

His wife, Carmen de Lavallade, a solo dancer at the Opera House last season, is also a member of Holder's company.

Met Signs Negro Ballet Dancer

Defender
49c(1a)
p. 12

NEW YORK — (ANP)—Geoffrey Holder, noted Negro dancer, was added to the Metropolitan opera ballet last week.

Chicago, Ill.

He will be seen in the operas "Aida" and "La Perichole."

Sat. 10-27-56

The event marks Holder's first appearance at the Met, but he has had great experience in recitals here and elsewhere with his own company.

49c(1a)

49c(1) (a) 1956

EARTHA KITT

Eartha Kitt Coos to 'Santa Babies' As They Test Luck in Havana Casino

Herald Sun. 1-22-56

P. 6-A

By GEORGE BOURKE
Herald Amusement Editor

Eartha Kitt, the 28 year old sharecropper's daughter from the Carolinas who zoomed to fame in a show called "New Faces" is playing the comely come-on at Havana's newest "face" in the program to create a Cuban Monte Carlo 235 air-miles south of Miami.

49c(1)(a)

The "new face" is an in-excess of $100,000 Casino Parisien and adjoining rooms in the Hotel Nacional where the bettor can wager from a nickel (in a slot machine) to as much as desired at one of the two crap tables, a half dozen roulette wheels or several "21" layouts. There are no "razzle-dazzle" games such as brought one Cuban casino bad publicity several years ago.

Miami Fla.

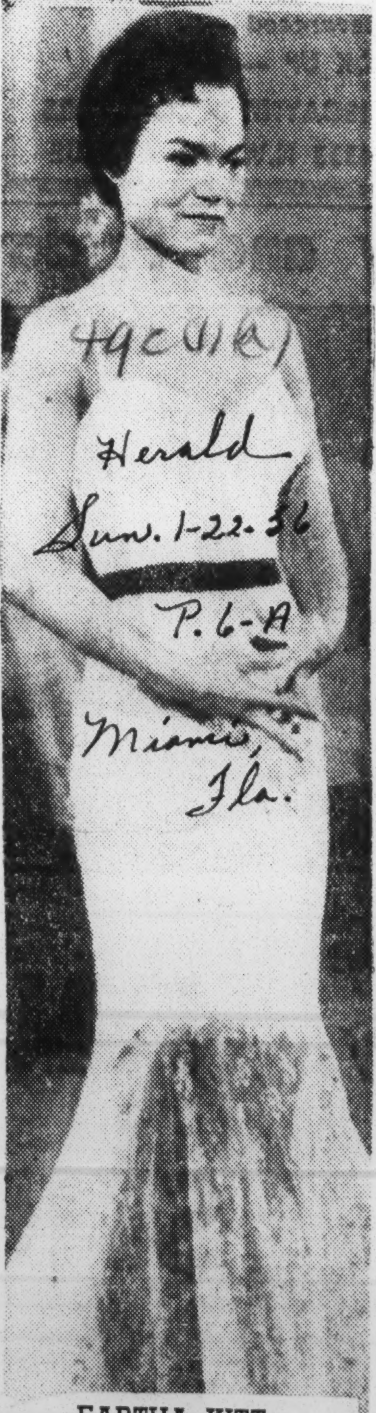
It might be more proper to call the new project a Las Vegas of the Daiquiri Belt since it is the baby of one of Nevada's prominent citizens, Wilbur "Desert Inn" Clark as well as the first of the Havana Casinos to be operated as are Las Vegas' principal palaces of chance, within the precincts of a hotel.

According to no less an expert than Jack Lansky, former Broward County impresario who was on hand for the opening merely as a spectator, this gives the Clark enterprise an edge of some possible 500 resident players — all of them of the financially healthy bracket which can easily afford $20 a day and up lodgings.

Although Wilbur's wheels and rolling dice may also be wagered on by Habaneros, it is apparent from his booking of Miss Kitt, and similar acts usually billed at Las Vegas spots, that the main pitch is being made to those who might be on the virtual door step—in Miami.

Miss Kitt has what it takes to send the boys into the back room in an effort to win the money to buy the minks. Caddies and other bon-bons which she insists in her song are necessary to keep a lady warm.

But the vulnerability is greater if the listening ears are American. Gowned in shimmering gold that covers her from bustline to ankles — without concealing very much — the sepian miss snuggles home her slinky ditties with slinky nuance and gesture.


49c(1)(a)
Herald
Sun. 1-22-56
P. 6-A
Miami, Fla.

EARTHA KITT
. . . comely come-on

She takes four bows and has to oblige with two encore numbers after scoring with "C'est Si Bon," with the asbestos lyrics; "I Want to Be Evil" and "Santa Baby," but still she's not happy about it.

Up in her room, wearing a black and white crepe kimono that makes her look a bit like a flyweight judo wrestler, and curled up against the headboard of her twin bed, she sounds off — not complainingly but in the tone of the perfectionist she is reported to be.

"It is a hard room for me," she says with her chin drawn in so that she's looking up out of eyes that have that feline quality of burning into you and yet not looking at you at all. "I don't feel that I'm reaching the far tables. They've built a beautiful room — but the light locations and the way they have the stage set isn't just right."

It's a fortunate thing for Clark's fire underwriter that these alleged defects are in the room — for if Miss Kitt's projection was any better she'd be a veritable flame thrower.

Miss Kitt is uncertain about her immediate plans. She was to have visited Miami Beach, but she believes that deal has been canceled. She had three picture offers, one from Leonard Sillman, for whom she did "New Faces" on stage and in film, but she tabled those to prepare a musical, "Jazz Baby."

But now the producers can't get a theater so the movies may be made if television commitments don't interfere!

This is the gal who worked for less than a buck an hour reconditioning Army uniforms not too many years ago!

You can be sure that Clark and his associates won't recoup any of the hefty wage they are paying her via his gaming tables. She knows the value of a dollar.

Operators deny that a war of stars is being waged by the Casino Parisien, Montmartre Sans Souci and Tropicana in Havana as it has been for years in Vegas; or that the wages paid are as stratospheric as those reported from Vegas. Some weeks ago a report was circulated that Nat "King" Cole was to get $30,000 a week for a Havana stand. The correction came through that that was the total for three weeks!

Since then salary figures are being closely guarded, but Lena Horne, Edith Piaf, Billy Daniels, Maurice Chevalier, Cab Calloway, Denise Darcel, Jose Greco and the like — all promised or booked for Havana winter dates don't work cheap.

The gold may roll into Wilbur Clark's chests, but a lot of it will roll out in expenses, too.

It takes a big Kitt-y to keep the game going.

49c(1)(a)

EARTHA KITT.

Farrell (New York University Press) will really send specialists in everything from tail-gate to rock-and-roll. Finally we have just been offered another of those "outspoken" autobiographies. Eartha Kitt's **Thursday's Child** (Duell, Sloan and Pearce) has pleased many advance readers, including Katherine Dunham.

Sun. 11-18-56
New York
P. 19
49c(1)(a)

Also in class A for everyone but squares is **The Real Jazz, Old and New** by Stephen Longstreet (Louisiana State University Press). **The Heart of Jazz** by Grossman and

World Telegram & Sun

Miss Eartha

Times Book Review
Sun. 10-28-56
New York

WE went over to see Eartha Kitt, author of an autobiography called "Thursday's Child," because (1) she wrote the book herself in her own hand, and (2) she always sang, whenever we were lucky enough to hear her, with talent and intensity, if not electricity.

P. 8

Miss Kitt is finely drawn and her face is a truly nice and moving face. She is thoughtful, careful (not out of fear but out of a desire for exactness), and independent (her positions are her very own and hard-earned).

49c(1)(a)

When we asked her if some of the criticisms of her book had made her sad, she said that they had, a little. She told us that she didn't object to criticism if the criticism was serious and constructive as well as destructive. "Maybe," she suggested, "they expected ugliness in my book. I didn't think of my life as ugly and I'm not a prostitute, I'm not an alcoholic, I don't take dope. I live a normal life. People dislike things without knowing why. There is a nervous tension in the world. People don't take time anymore. The things we do don't stimulate our minds. It's a wild, frenzied world with Rock and Roll and this seems to take over everything. There's no actual sensitive thinking any more."

49c(1)(a)

Finally we asked Miss Kitt why she wrote her book. "I am not a literature specialist," Miss Kitt replied somberly. "I think I am an example of what can happen to someone who tries. I am a Negress out of the cotton fields. I had enough ambition within myself to try to create a better world—in spite of the depressions and the suppressions, and I had my share. I hope the book can encourage others to try, and that you don't have to crush anybody, don't have to push through harshly."

Eartha Kitt Tells Why She Wrote Her Life Story

Call P. 15 Kansas City, Mo.

49c(1)(a)

By LEE BELSER

NEW YORK — (INS) — Sultry Singer Eartha Kitt never fancied herself much of a writer, but she became one last week with the publication of her appealing autobiography, "Thursday's Child.

Fri. 10-26-56

The book, already panned by some critics, is a prize prose-photo of one of the top talents of this generation — a gal whose one-time ambition was to own a house with a porch and "eat bananas all day."

"When people are mixed up," Eartha said in an interview, "some of them go to a pychiatrist. Others get reacquainted with themselves. Me -- I wrote a book!"

A Therapeutic Job

Eartha, whose first remembrance in life was "a long dark dusty road," insited she wrote the book for the therapeutic reasons — to find out why she is she.

"If it's never a best-seller I don't care," she added with a strong conviction, "It's done a job for me!"

The American nightclub star who places honesty next to Godliness, insisted she has been "completely honest" in telling the often-appealing, often-painful story of her life.

"When I first started scribbling these things about myself," she said, "I didn't think about them being published. I just did it to get it out of my system. I had to do it and I had to do it now."

Eartha swears she wrote every word of the book herself— and in longhand in buses, hotel rooms and back-stage nooks and crannies "whenever I had the time."

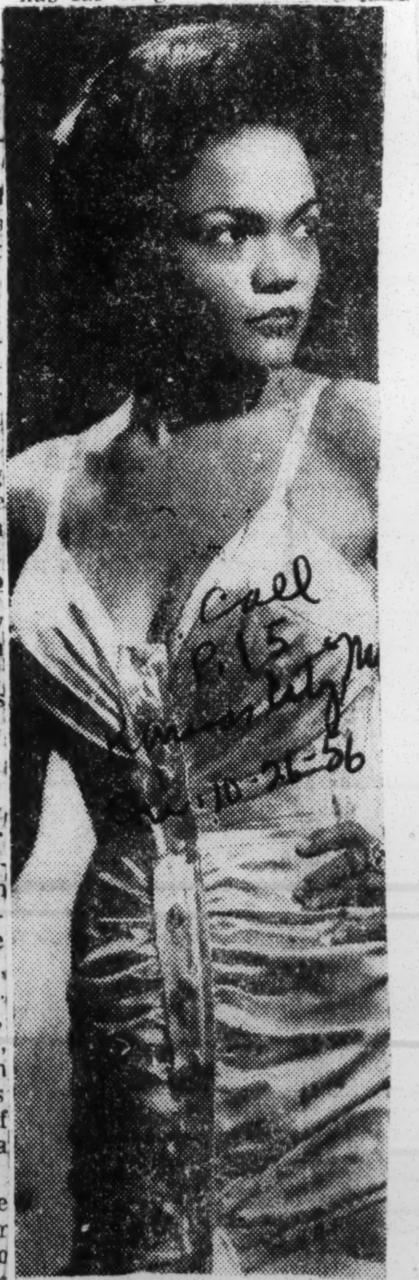
"A Long Way To Go"

In an effort to be devastatingly honest, she tells without rancor of her lonely childhood in the cotton fields and poverty-stricken shanties of South Carolina and recounts with understandable pride her glittering triumphs in Paris, London, New York and Hollywood.

The Eartha Kitt of sequin gowns, costly jewels and expensive furs, once was a scrawny, pitiful kid in high-button shoes and a sack dress who stole watermelons to stave off her hunger, and worked like a stevedore to pay for her keep.

'I'd wake up at daybreak," she wrote in the early pages of her book, "and go into the fields to pick cotton. Then I'd clean the house, feed the pigs, let the cow out to pasture, let the chickens out of their coops and feed them—a full-time job."

Through it all, Eartha somehow realized she was "Thursday's Child" and that Thursday's Child—"has far to go!"


Call
P. 15
Kansas City, Mo.
Fri. 10-26-56

EARTHA KITT

Eartha Kitt Says She Built Her Life On Dollar Bill

Journal Mon. 10-22-56 P. 11-a

Montgomery, Ala.

By HAL BOYLE

NEW YORK (AP)— Eartha Kitt, who now earns upward of $200,000 a year, says she built her whole life from a dollar bill.

49c(1)(a)

The dynamic Negro singer and dancing star earned the dollar in South Carolina 21 years ago.

"I was seven and got a penny a pound picking cotton," she recalled. "One day I picked a hundred pounds — and I only did it once.

"That dollar was important to me. I build my whole life on it. I kept it for a long time — until we had to spend it for food."

The dollar was a symbol to the young girl that life could be better than she had known it.

"I never did have an ambition more poignant than to live a little better than I was," said Eartha, who recently wrote — at 28 — her autobiography, "Thursday's Child."

NO DEFINITE GOAL

"I never had a pointed, definite goal. I still don't. I am a fatalist and go with the tide. I don't believe in making plans, because what is meant for me to do I'll do it anyway."

Eartha tried all kinds of odd jobs before she quit school at 16 and started a career that was to make her an international cafe favorite.

"I mended Army clothes in Brooklyn," she said. "I was a shoe sales girl and a farmerette.

"I was a maid. Lord, did I hate that! I hated it more than anything else. My pride was hurt"—she laughed self-consciously, then grimaced — "my poor little pride.

"And now I get $200,000 to $250,000 a year. Sounds ridiculous doesn't it?"

NEW SYMBOLS

The long ago symbol of her first dollar has been replaced by two new symbols — the $17,000 mink coat she wears now in her act at the Persian Room in the Plaza Hotel, and a new home she bought on the East Side.

"That house is my real symbol of security," she said. "Since the time I can remember, I never had a real home of my own. Now that I have one it gives me a good feeling.

"There's nothing more secure than four walls you can call your own— that you can say, 'This is mine — I earned it.' "

She is having the upper floors of the five-story house converted into apartments and soon Eartha, who lived on tenant farms as a child, will become a landlord.

Despite her present success Miss Kitt feels somewhat lonely and lost. She hasn't taken a real vacation in five years.

WANTED PRIVACY

"More than anything else in the world I want time off for a little privacy," she said. "Now that I'm no longer hungry I want to just be myself for a while again, and get reacquainted with me. Who am I? I've been so busy I no longer am sure."

One thing she said she was sure she wasn't — "The glamorous gold-digger I'm afraid some people think I am.

"That role is only show world pretense. I've been independent all my life, and I want to stay that way. I'm not looking for a millionaire.

"It's a funny thing. Our society for some reason expects people to marry on an equal salary basis—as if money were a game of matching dollars.

"I don't feel that way. I'll probably wind up marrying a man with no money but who can whip me with his intellect."

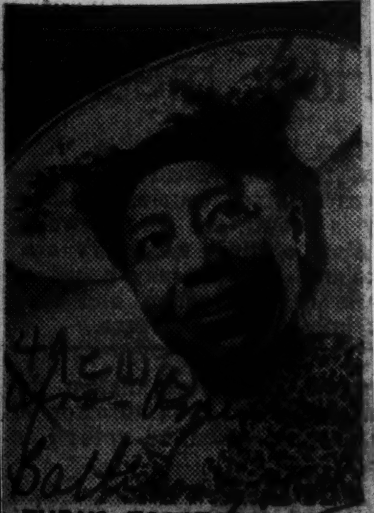
PICKED COTTON

When Eartha was a child in the fields she imagined the cotton she plucked looked like great white eyeballs. Now, during her night club acts, the eyeballs in the audience hauntingly remind her of those distant days amid the cotton.

"My greatest fear is people," she said. "They can make you or break you, particularly in show business. There is nothing you can do that doesn't depend on people. You can't be successful without them — and all my life I've wanted to be able to stand alone."

49c(1)(a) 1956

BUTTERFLY McQUEEN



Afro-Am

Balt

TURNS TO STAGE — Butterfly McQueen, veteran star of movies, television and radio, is cast as "Queen Elizabeth Victoria" in the off-Broadway show, "The World Is My Oyster," currently at Actor's Playhouse (NYC).

49c(1) (a) 1956

NEGRO BALLET

Negro Ballet at Philharmonic in February

Tribune p.18
Los Angeles, Calif.
Fri. 1-13-56

First Negro Ballet will be presented by the Community Civic Music Ass'n. on its mid-winter program Feb. 4 at Philharmonic auditorium.

49c(1)(a)

In reality the world's first Negro ballet, the group was founded in Los Angeles by Joseph Rickard, choreographer and director of his own dance academy.

This is the group's third appearance here, and it has been well received on each previous occasion.

Leading dancers in the company are: Graham Johnson, Ardie Allison, Bernice Harrison, and Shirley Vargen.

Johnson, former football star, had the male dancing lead in "Showboat" and appeared in the motion picture, "American in Paris'," and the opera, "Carmen Jones." The ballerinas have appeared in motion victures and stage productions.

Claudius Wilson, promising young local composer, wrote the score for three of the five ballets programmed, "Street Light," based on an Oscar Wilde poem; "Cinderella" and "Raisin Cane."

Following the local presentation, the group will start on a national tour. Tickets are on sale at the Philharmonic box office and So. California Music Co., and all Mutual agencies.

49c(1)(a) 1956

PEARL PRIMUS

Pearl Primus in "Africa and Arts"

Afro-American
Baltimore, Md.

NEW YORK — For the first time a unique four-part series concerning "Africa and the Arts" will be presented here.

The series, sponsored by the American Committee on Africa, brings together four of the world's leading authorities on various aspects of African culture.

49c(1)(a)
Sat. 1-21-56

Beginning on Friday, Jan. 27, and running for the succeeding three Friday nights, the series will deal with African folklore and oral literature, music, sculpture, and dance, in that order.

The celebrated dancer, Pearl Primus, in a combination lecture-recital, will cap off the series on February 17 at Roosevelt Auditorium. The first three lectures are slated for the Carnegie Endowment International Center.

Negro Dance Company To Entertain In Italy

Advertiser
Tues. 9-18-56

ROME, Sept. 17 (AP) — Pearl Primus of New York and her American Negro dance company will open the 1956-57 International Dance Festival series here Sept. 28. The Mediterranean center of culture and entertainment also announced Miss Primus and her company will dance for Liberia's President William Tubman when he comes to Italy Sept. 23 as a state guest.

Montgomery, Ala.
49c(1)(a)

Pearl Primus Group Opens Dance in Rome

Weekly P. 14
Sat. 10-20-56

ROSE, Italy (ANP)—Citizens of Rome hailed Pearl Primus of New York and her dance company last week as they opened the 1956-57 International Dance Festival here.

New Orleans, La.

The Mediterranean Center of Culture and Entertainment announced that Miss Primus and her entourage would dance also for Liberia's President William Tubman during his visit to Italy as a state guest.

49c(1)(a)

Pearl Primus to Dance at Fete

Times
9-18-56
New York

ROME, Sept. 17 (AP)—Pearl Primus of New York and her dance company will open the 1956-57 International Dance Festival series here on Sept. 28. The Mediterranean Center of Culture and Entertainment also announced that Miss Primus and her company would dance on Sunday for Liberia's President William Tubman during his visit to Italy as a state guest.

49c(1)(a)

49c(1)(a) 1956

DORIS L. RAY

Miss Ray to direct new dance studio

Afro-American

Sat. 1-28-56 P.2

NEW YORK — Miss Doris L. Ray, dancer, writer and actress, formerly with Brander Matthew and American Theatre Wing, has been appointed director of the new uptown studio of the Roland Wingfield School of Dance.

[illegible]

The uptown studio, which opened officially on Jan. 1, 1956, is located at 501 W. 163rd St., in Manhattan.

Baltimore, Md.

The instruction and activity program will be similar to that of the Wingfield downtown studio; but, wherein the aim of the downtown studio is more ethical; the uptown studio will concentrate on a larger children's department.

49c(1)(a) 1956 PEARL PRIMUS

Pearl Primus Opens Roman Dance Festival

Mem. Tri. 12-22-56

ROME, Italy — (ANP) — Citizens of Rome hailed Pearl Primus of New York and her dance company last week as they opened the 1956-57 International Dance Festival here.

49c(1)(a)

The Mediterranean Center of Culture and Entertainment announced that Miss Primus and her entourage would dance also for Liberia's President William Tubman during his visit to Italy as a state guest.

49c(1)(a) 1956

MADAM SUL-TO-WAN

PIONEER HONORED—Louise Beavers pins corsage on 83-year-old Hollywood actress Madam Sul-to-wan at testimonial in Los Angeles. Looking on is Herman Hill, master of ceremonies. Affair was sponsored by Press Bureau and Women's Sunday Morning Breakfast Club. The honoree was first colored actress to get a contract in Hollywood. Her career dates back to "Gone With the Wind," "Klansman," "Birth of A Nation." Her last picture was "Carmen Jones" in which she played the role of fortune teller.

49c(1)(b) 1956

PAIR OF SHOW-STOPPERS

49c(1)(b)

Friedman-Abeles

Ann Henry and Tiger Haynes in "Scratch My Back" in "New Faces," giving an Actors Fund benefit this evening.

'GODOT' TO RETURN WITH NEGRO CAST

Times P. 40

~~Thurs. 4-13-56~~

Beckett's Tragi-Comedy Will Reopen Here on Nov. 11 at Undisclosed Theatre

New York

By **ARTHUR GELB**

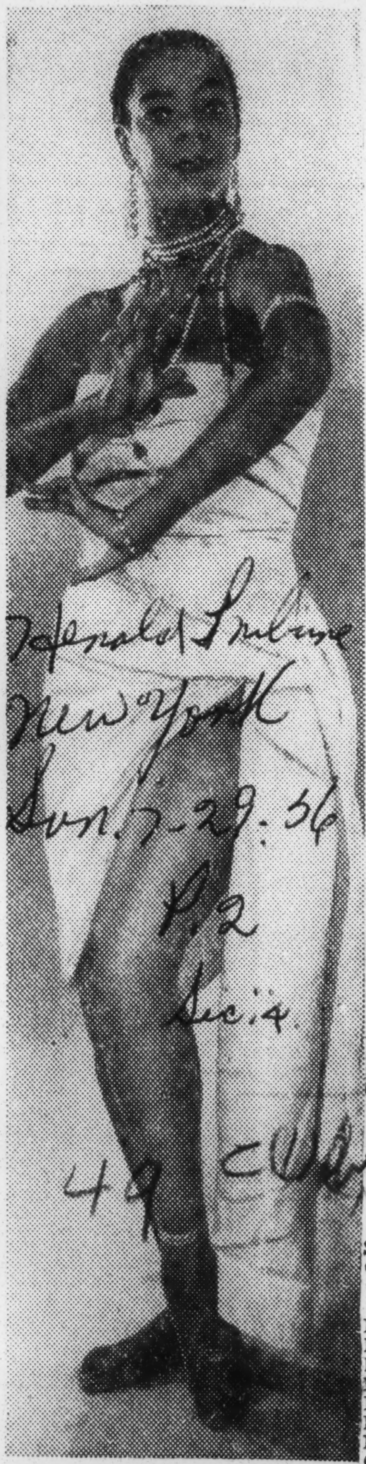
Samuel Beckett's "Waiting for Godot," which gave playgoers something to think about last season, is coming back to Broadway with an all-Negro cast.

Michael Myerberg, who produced the puzzling tragi-comedy last April, said yesterday that he would open the play here again on Nov. 11. But he added that he could not reveal the name of the theatre until the attraction now playing there announces its closing date.

Already lined up for the five-character cast, according to Mr. Myerberg, are Frederick O'Neal as Pozzo (the part played by Kurt Kasznar last season) and Manton Moreland as Gogo (originally played by Bert Lahr).

Irene Hawthorne, former première danseuse of the Metropolitan Opera Company and featured dancer in several Broadway musicals, will bring her one-woman show to the Booth Theatre for one week, beginning Oct. 2.

Entitled "Autobiography," the program will consist of a variety of impersonations, dances and songs. In the title number Miss Hawthorne will do a satire on her life in the lively arts. Kurt Adler, conductor and chorus-master at the Metropolitan Opera, will serve as musical director.


Herald Tribune
New York
Sun. 7-29-56
P. 2
Sec. 4

49 C(1)(b)

THE WORLD'S MY OYSTER — Dolores Harper plays a princess in new musical opening Tuesday at Actor's Playhouse, 100 Seventh Ave. South.

Defender
Sat. 8-4-56
Chicago, Ill.

MRS. CARRIE P. HINES not only wrote play "The Lily of the Valley" but also directs. The play, with Mrs. M. D. Chase, a teacher, in main role was hailed at a recent presentation in Galveston, Tex., where it was presented by Texas Federation of Colored Women's clubs.

P. 2

White's opera 'Ouanga' fails to click in New York

Afro-American - Baltimore, Md.

Sat. 10-13-56

By CARL DITON

OUANGA

Haitian Opera in 3 Acts (4 Scenes) in English Music by Dr. Clarence Cameron White; Liberetto by John Frederick Matheus.

P. 7

THE CAST

Dessalines .... McHenry Boatright
Defilee .... Juenita King
Mougali .... Carol Brice
Le Bossal .... Fritz Vincent
Michel .... Roy O'Loughlin
Licite .... Evelyn Greene
Papaloi .... Lisle Greenidge
Gerin .... Lawrence Watson
John E. Friend, Stage Director
Larl Becham, Choreographer
Princess Consuel Nyoka, Danseuse
Henri Elkan, Conductor
Peasants, Soldiers, Voodoo Worshippers, Market Cendors, Dancers, Drummers.

NEW YORK (ANP)—Dr. Clarence Cameron White's prize-winning Haitian opera, "Ouanga," in English, following a concert version last May at the Metropolitan Opera House, was staged, lighted and costumed last week at Carnegie Hall.

Originally four successive evening performances, understudies appearing on alternate nights, with 50 players engaged from the New York-Philharmonic Symphony Orchester, were advertised.

But the anticipations of the National Negro Opera management were unfortunately thwarted. But one performance resulted, and the opera orchestra dwindled to approximately a dozen and a half participants.

* * *

CONSEQUENTLY, the richness of Dr. White's orchestration, previously heard at the Metropolitan, was lost. The high-quality but the absence of bass instruments, such as the contrabass and violoncello, was glaringly noticeable.

Therefore, the sad commentary must be admitted that the colored New York operatic public has not been sufficiently educated to help sustain the talents of Mary Cardwell Dawson, founder of the opera company, and Dr. White, the composer.

THE STORY of the opera is fascinating: The action is concomitant with the events of 1804, in the island of Haiti. The populace is sworn to Voodooism.

Ambitious Dessalines wants to free his people from superstition, ignoring the warning of Toussaint L'Ouverture in a dream, and is in love with Fefilee, a peasant voodooist.

Although she loves him devotedly, she cannot resist adherence to the cult. Dessalines renounces her, takes unto himself Claire Heureuse for his queen, and a coronation is held that divides the populace.

MOUGALI, the voodoo priestess, invokes the "Ouanga" curse upon Dessalines, through the python, Legba. Dessalines orders her death, and Le Bossal, his aide, together with Gorin, his general, plot his death.

The "Ouanga" curse is fulfilled, and the opera ends with mourning and appropriate dancing for Mougali.

The Dessalines-Defilee dialogue is of aisthetic quality, and the dances were attractive.

Carol Brice, whose voice has increased in power of late, was particularly commendable.

"Ouanga" has still greater potentialities, pending more elaborate lighting and costuming through greater financial support.

Theatre: Race Relations

14-c

'Phalarope' Is Staged at the Belasco

New York

By BROOKS ATKINSON

10-13-56

TOWARD the end of "Too Late the Phalarope," which opened at the Belasco Thursday evening, Robert Yale Libott gets to the heart of his story.

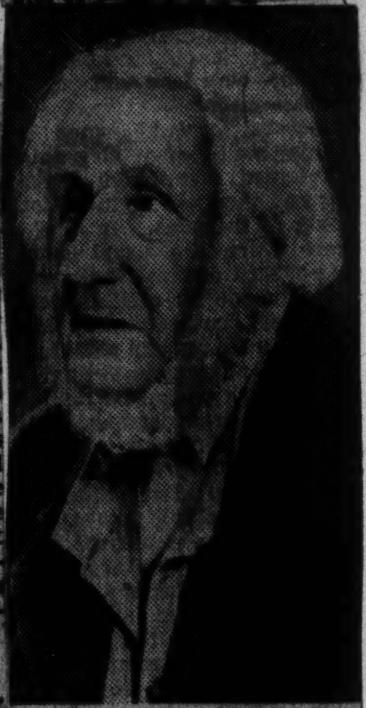
A young police officer in the Southeast Transvaal in South Africa has violated the moral code of the land by having sexual relations with a Negro girl. The consequences are terrible. He is expelled from society. His father, a patriarchal Afrikaner, closes the house against him and goes into retirement with the front door nailed shut. For the unspeakable crime against God and race has been committed and the disgrace falls permanently on every generation in the family.

As played by Finlay Currie, a venerable actor with apostolic magnificence, and Barry Sullivan, a taut young actor of strength and directness, this concluding episode on the narrative conveys the tension, fanaticism and tragedy of life in South Africa today. It also conveys the moral earnestness of Alan Paton, author of the novel from which Mr. Libott has drawn the play.

Since "Too Late the Phalarope" has an epochal theme, it would be pleasant to report that the whole work lived up to the level of the concluding episodes. But the sheer abundance of the problems diffuses the play. Mr. Libott has taken in too much territory. He and John Stix, the director, have tried to encompass a whole nation—at least two race problems, political, social, religious, even psychiatric problems; native chants sung—and sung beautifully—as background music; innumerable scene changes to represent innumerable details in the story.

•

In the acting and in the settings there is a lot of beauty in "Too Late the Phalarope." George Jenkins has caught vivid sections of African life in his well lighted scenery; and Dorothy Jeakins has costumed it well. Ellen Holly as the smiling, sensuous Negro girl; Laurinda Barrett as the priggish wife; Alan Napier, Geoffrey Horne and George Tyne as members of the provincial police; Paul Mann as a humorous and tender-hearted welfare officer and Ann Dere as a maternal aunt—all bring bits of this diffuse play to life and communicate various aspects of the staggering problems involved.



Finlay Currie

The Cast

TOO LATE THE PHALAROPE, a play in three acts by Robert Yale Libott, adapted from Alan Paton's novel. Staged by John Stix; settings and lighting by George Jenkins; costumes by Dorothy Jeakins; music composed and supervised by Josef Marais; production stage manager, Seymour Milbert; presented by Mary K. Frank. At the Belasco Theatre.

Lieut. Pieter Van Vlaanderen	Barry Sullivan
Stephanie	Ellen Holly
Dick Vorster	Geoffrey Horne
Jakob Van Vlaanderen	Finlay Currie
Nella Van Vlaanderen	Laurinda Barrett
Frikkie Van Vlaanderen	Patrick Dewar Roy [illegible], alternate
Tante Sophie	Ann Dere
Isak	Cherokee Thornton
Sergeant Steyn	George Tyne
Esther	Estelle Hemsley
Herman Geyer	Byron Russell
Japie Grobler	Paul Mann
Anna Van Aardt	Janine Manatis
Veronica Massingham	Ursula Stefan
Dominee Stander	Grant Code
Captain Massingham	Alan Napier
Matthew Kaplan (Kappie)	Joseph Boley
Johannes Maartens	Kurt Cerf
Captain Jooste	Ralph Sumpter
Native Policeman	Roy Thompson

•

But it is the function of the dramatist not so much to state problems as to penetrate into the souls of human beings. As a craftsman, Mr. Libott has not touched on the human problems until in the last few scenes he plunges boldly into the relationship of a young white police officer and a Negro girl.

Then "Too Late the Phalarope" comes into focus and lays hold of the emotions of the audience as well as the theme of the play. Mr. Currie's ferocious righteousness and Mr. Sullivan's desolation bring it alive. Everyone concerned has managed to put a fine conclusion to a rambling, overproduced drama.

Theater: Bow to 'Carmen Jones'

Herald Tribune

Show Worth Seeing Twice

Sun. 6-10-56
New York, N.Y.

By WALTER F. KERR

49c(1)(b)

I'd no sooner got home from the opening performance of City Center's "Carmen Jones" revival than I found myself idly suggesting that I really ought to take our ten-year-old son around to see it while it was on view. After all, we owed him a little something—musical education and all that. P. 1-6

My wife, who has a bad habit of interpreting everything I say on three levels just as though I were a symbolic play, glanced at me—on three levels—and remarked that an evening concerned almost exclusively with sensual passion and culminating in a love-murder might not wholly absorb the attention of a young man currently involved in the exploits of Rogers' Rangers. Her clear implication was that I was either out of my head or —well, now that I think it over, I guess there wasn't any *other* implication.

A Shoddy Dodge

As so often happens around here, I was now forced to examine my motives, knowing them to be devious to begin with. Obviously, I wasn't trying to advance the musical and theatrical education of my son at all. I was simply trying to sneak back to "Carmen Jones" for my own shoddy pleasure, and using that poor kid as an excuse. A reviewer needs an excuse to go rushing back to an entertainment he's just seen, of course: anything else would make him seem a vulgar enthusiast, a parvenu, a fellow who couldn't quite manage the detachment, the faint and faintly elegant trace of cynicism, the intellectual austerity required by his craft. One must respect one's line of work.

So I am now hunting down a former acquaintance who is rumored never to have seen "Carmen Jones" in any of its reincarnations, and if I have any luck I'll be in for another bout of Hammerstein and Bizet. (My wife can't go because she begins to sob publicly early in the first act and keeps it up right through Joe's final throbbing "Carmen, my Carmen" over the dead girl's body, and it's hard on her.)

No Mishap

What is this hold "Carmen Jones" has over me? By all—or at least some—of the rules, Oscar Hammerstein's recasting of the standard opera into American Negro terms against a wartime background ought to be little more than a stunt. When you stop to remind yourself that Escamillo has been translated into "Husky Miller" and that Don Jose (Joe) really does sing "You look just like my maw" to his wistful little Cindy Lou, visions of a profound cultural mishap are bound to rise before you.

But they never rise in the theater. If "Carmen Jones" is a stunt, it is the most moving, most genuinely affecting stunt yet perpetrated on a happy public. As Oscar Hammerstein sets a male chorus of MP's to singing "That Honey Gal of Mine" outside a parachute factory, as he provides Carmen with a vocabulary as insinuating as her other charms, as he traces the infatuation of Joe through the tormented declaration of "Dis Flower" to the blind and helpless fury of his threatened vengeance late in the second act, all sense of parallelism, of reconstruction, vanishes. The pleasure of the evening is never the pleasure of making comparisons between the old work and the new; this isn't a game, a swapping of personalities, a card-house built of conceits.

The pleasure is precisely that of a new work, of an exciting story told because the author couldn't resist telling it, and of an exceedingly vivid group of characters who demand that their independence be respected and their emotional needs heard. To watch Muriel Smith entrance her young lover even while she is being hauled off to jail, to hear her sassy voice snap off insulting lines at a magpie clip, to be drawn casually but completely into the irresistible rhythms of "Dat's Love" is to forget not only the familiar libretto but the very fact that the femme fatale is in herself a conventional figure, a collection of stock gestures: the image that flashes across the City Center stage is a particular image, a dazzling discovery, something we've never quite seen before. When William DuPree makes a tormented decision in Billy Pastor's garish cafe, and again when Reri Grist rises to sing "My Joe" in a suddenly deserted country-club, we feel these two are innocents who have stumbled into an actual world. Mr. Hammerstein has created an environment that is alive; and for the tempestuous people who inhabit it he has found a voice.

It's Love

Under William Hammerstein's responsive direction, the City Center production is unbelievably polished: Howard Bay's stunning settings are beautifully restored, Julius Rudel's handling of an excellent orchestra is superb, and Onna White's incidental choreography is fast and lively. In short, it's difficult for me to find anything to complain about in "Carmen Jones."

Dat's love, I guess.

Tribune also lauds 'Carmen'

Afro-American
Sat. 6-16-56

NEW YORK—Included among the several top critics who warmly greeted the City Center production of "Carmen Jones," was the New York Herald Tribune's Walter F. Kerr.

Said Mr. Kerr after seeing the vehicle:

Baltimore,

"I hadn't supposed that Muriel Smith's original performance as the tantilizing lady who causes such havoc could ever be improved upon. But it has been.

Md.
P.6
49c(1)(b)

Instead of losing a little vitality with the passing years, Miss Smith has made her mocking smile brighter, her arrogant walk flashier, her casually seductive invitations more irresistable.

"I suspect that Miss Smith simply knows a little more now, that wisdom has made all those surface fireworks richer; in any case, the sensual and emotional impact of her wily, superbly hard-hearted performance is now straight dynamite.

* * *

"WITH HER are two splendidly passionate players prepared to sing their hearts out whenever the Bizet score swells to its familiar, but endlessly exhillarating climaxes.

"Reri Grist is a trim and appealing Cindy Lou . . .

"And William Du Pree's Joe is, in its more violent passages, just as exciting: the intensity with which he feels his way toward tragedy in "Dis Flower," and the fury of his second-act leave-taking of an indifferent Carmen are ringing, full-blooded musical theater."

High praise for 'Carmen Jones'

Afro-American P.6
Sat. 6-16-56

NEW YORK — The latest "Carmen Jones" production, currently at the City Center, won laudatory reviews from local critics following its opening performances last week.

49c(1)(b)

One of the most glowing appraisals was done by John Chapman, of the New York Daily News. Here is a reprint of excerpts from Mr. Chapman's review:

Baltimore, Md.

"As I sat listening to the revival last evening, I began to think that all our musicals should be sung by colored artists and that all of them should have the New York City Opera Company's orchestra in the pit.

MISS MURIEL SMITH

"This way, we couldn't miss a syllable or a note.

* * *

"THEY ARE doing an admirable 'Carmen Jones' at the City Center. It is, as all but the youngest of us must know, a switch of the opera, 'Carmen,' from its Spanish cigaret factory, to a parachute factory in the southern U.S.

It is the tragic and wonderful story of a nice guy who falls in love with a bad girl. (In another of his collaborations, 'Show Boat,' Hammerstein wrote the wonderful and tragic story of a nice girl who falls in love with a bad boy.)

"Last evening, Muriel Smith was again the Carmen, and once again this mezzo-soprano was superb.

"Her Don Jose was William DuPree, a technical sergeant on brief leave from the U.S. Air Force. If he is as good an airman as he is a tenor and actor, this country is safe. Jimmy Randolph makes the best Husky Miller I've heard.

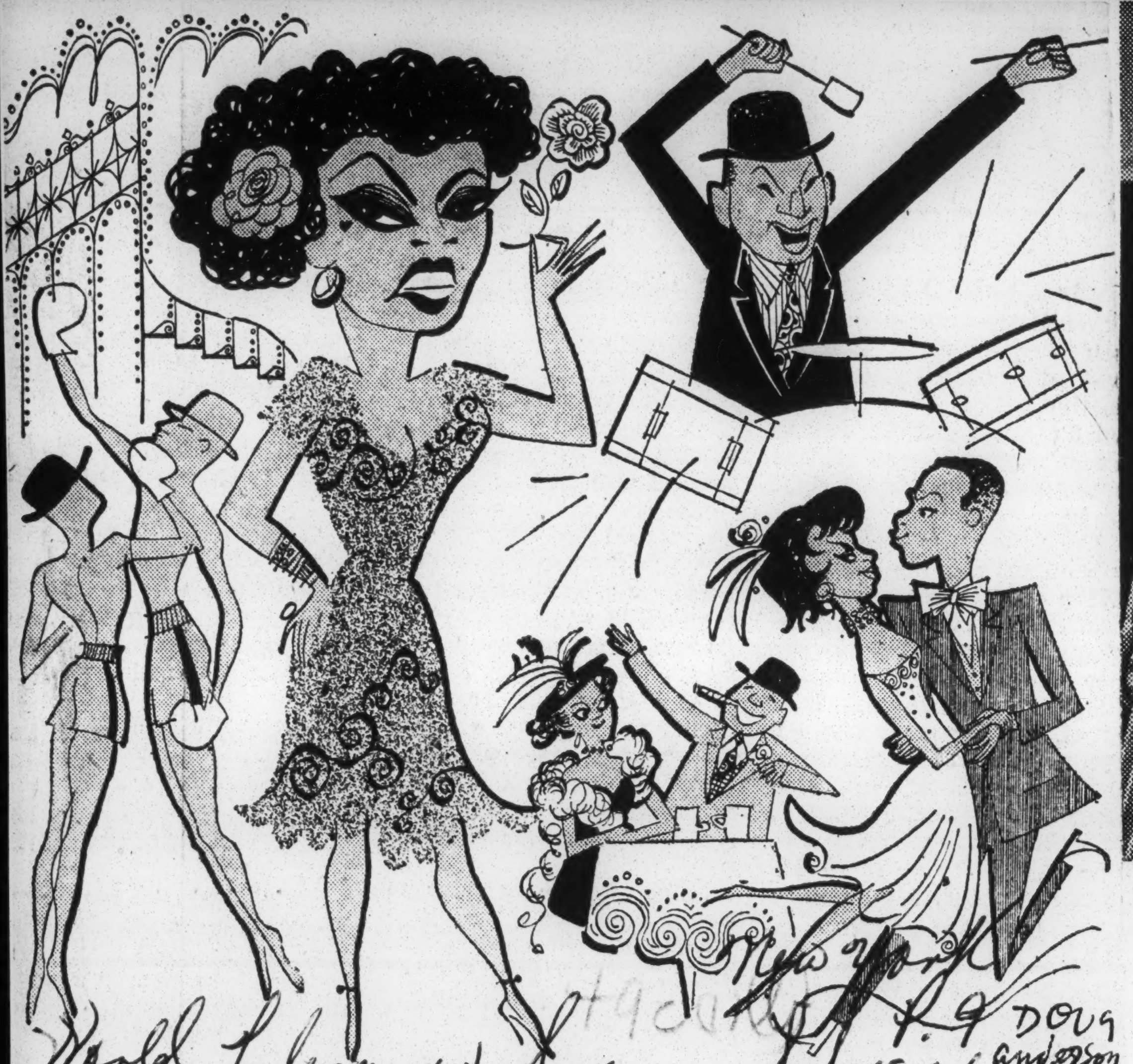
* * *

"THERE ARE other good performances by Sherman Sneed as a corporal; Walter P. Brown as a sergeant and Reri Grist as the ever-lovin' Cindy Lou.

"And, of course, no production of 'Carmen Jones' would be perfect if it didn't have Cozy Cole beating out that rhythm on the drum.

"It's a simple production, but a good-looking one, with sets by Raoul Pene Du Bois costumes. Howard Bay and the original Onna White has staged a very effective prize-fight ballet. Julius Rudel conducts the top-class orchestra, whose concertmeister is a good-looking blonde girl.

"This revival winds up the 1955-56 theatrical season. It's as pleasant a finish as one could ask for."



New York
P. 9
World Telegram + Sun
Sat. 5-26-56

MURIEL SMITH, in the title role of "Carmen Jones," is bemused by the drumming of Cozy Cole and the dancing of Ella Thompson and Arthur Mitchell. The musical production is being revived for three weeks at the City Center beginning Wednesday.

Herald Tribune
Sun. 6-10-56
P. 1-D
New York, N.Y.

A tense scene in "Carmen Jones," the Oscar Hammerstein musical play at the City Center. The players: Joseph James, Jimmy Randolph, John Bouie and Riri Grist.

49c(1)(b) 1956

'CARMEN JONES' ARRIVES TONIGHT

[illegible]

New York

Hammerstein Musical With Muriel Smith Will Run for 3 Weeks at City Center

Thurs. 5-31-C

By LOUIS CALTA

49 c(1)(b)

"Carmen Jones" will begin a three-week engagement at the New York City Center tonight at 8 o'clock.

The Oscar Hammerstein 2d musical, based on the Meilhac and Halevy adaptation of Prosper Merimee's story "Carmen," is the third and final offering of the 1956 spring season of the New York City Center Light Opera Company. William Hammerstein is general director.

The cast is headed by Muriel Smith, who will act and sing the title role she created in the original Broadway production. Also featured are Gwendolyn Belle, William DuPree, Aaron White, Cozy Cole, Reri Grist, Delores Martin, Jimmy Randolph, Audrey Vanterpool, Joseph James, John Bouie and Walter P. Brown.

George Bizet's music has been adapated by Robert Russell Bennett. The choreography is by Onna White, the scenery and lighting by Howard Bay, the costumes by Raoul Pène du Bois and the choral direction by Leonard Depaur. Julius Rudel is serving as musical director.

Melodrama Acquired

That eight-character melodrama, "Speaking of Murder," by Audrey and William Roos, has been acquired for Broadway presentation by the producing team of Courtney Burr and Burgess Meredith. No production schedule has been worked out as yet, Mr. Burr explained yesterday, but Delbert Mann is set to handle the direction. The chances are that Messrs. Burr and Meredith will lead off next season with a new musical, "The Girl from Sardi's." This has a book by Charles Robinson.

Results of the annual tabulation of the New York drama critics for their various "bests" of the 1955-56 theatre season were published yesterday by Variety, weekly theatrical publication.

Julie Harris, co-star of "The Lark," and Michael Redgrave, who was starred in "Tiger at the Gates," were voted the best actress and actor in "straight" plays. In the musical field, Julie Andrews and Rex Harrison, both of "My Fair Lady," won the top honors.

Cited for giving best performances in suporting roles were Anthony Franciosa ("A Hatful of Rain"), Diane Cilento ("Tiger at the Gates") and Sarah Marshall ("The Ponder Heart").

Other "bests' included Andy Griffith (most promising actor), Susan Strasberg (most promising actress), Moss Hart (director), Jo Mielziner (designer), Cecil Beaton (costume designer), Frederick Loewe (composer) and Alan Jay Lerner (lyricist). Paddy Chayefsky and Michael Gazzo were tied for honors in the playwriting division.

Gifts to Theatre School

Two anonymous gifts totaling $35,000 have been received for the building fund of the Professional Children's School. According to Mrs. Norman Smith, president of the school's board of trustees, one of the donations, $25,000, represents the "largest single gift" received in the forty-two-year history of the institution.

The school serves the elementary and high school academic needs of students studying or engaged in the performing arts in this area. **The school's new headquarters will be situated at 132 West Sixtieth Street.**

Theatre notes: Richard W. Krakeur expects to receive the completed revised script of "The Loud Red Patrick" on Friday. This is the John Boruff work inspired by Ruth McKenney's novel of the same name. It is earmarked for next fall. . . . The off-Broadway opening of "Mrs. Warren's Profession" will take place next Wednesday, instead of a night earlier. Pearl Pearson has succeeded Peggie Dear as director of the revival.

Paul L. Ross' "Players' Guide," containing information on 4,500 performers, directors and stage managers, has come off the press. . . . "Cat on a Hot Tin Roof" reaches its 500th performance tomorrow night at the Morosco Theatre. . . . Three one-act plays by Chekhov will be presented by the Contemporary Theatre at 15 Second Avenue on June 28.

CARMEN JONES

New Hammerstein Active in Theater

Herald Tribune

Sun. 5-27-56 P. 1-b

By HELEN ORMSBEE

Miami, Fla.

49 c(1)(b)

William Hammerstein, who is presenting "Carmen Jones" next Thursday as the third offering of the City Center's light opera season, was a long way from Broadway when this famous piece had its debut here, in December 1943. He was then serving aboard a destroyer in the Pacific. But even at that distance he knew that his father, Oscar Hammerstein 2nd, had a new theatrical venture in hand.

"Our crew came into a port in New Guinea," the younger Hammerstein recalled the other day, "and a friend of mine stationed there had a surprise for me. It was a set of records of 'Carmen Jones.' It had been sent to him, and he'd been waiting for my ship to reach his port. We were both in a great state of excitement when he told me.

"He took me to his quarters in a Quonset hut. There was the stack of records, with an old phonograph that he rigged up so we could play them. It was a makeshift sort of place, and as he leaned over his foot happened to kick something. The records fell on the floor, and every one of them broke. That's all—our chance to hear them was over. Two years later, back in this country, I saw the show."

This season when he chose "Carmen Jones" as one of his three spring productions, he put it last on his list—following "The King and I" and "Kiss Me, Kate"—and he did so for a special reason. He wanted to direct it himself.

Directing Is Fun

"Directing is what I love best in the theater," he said. "I like producing, but directing is my pleasure. As this is my third season at the City Center, I've found that in the early weeks of each spring I'm so busy being a producer that I can't be a director besides. So I wait till the first two shows are in pretty good shape, and then I can plunge into staging the third piece."

It was last January that he began preliminary work for his current season. He got his staff together, decided on productions, directors and choreographers, and did much of the casting. At that time "The King and I" suddenly became available because its tour would be over, and he made it his opening bill. He engaged John Fearnley to direct it, and Burt Shevelove to direct "Kiss Me, Kate." Each production was to run three weeks, instead of two as in previous seasons.

A Complication

When he came to rehearsing "Carmen Jones," around mid-May, he encountered a complication. The music by Georges Bizet, which was written for grand opera, makes such heavy demands that the roles of Carmen and Joe must have alternate performers. (This was done in the original production of 1943.) Muriel Smith, who sings Carmen Jones now, was the creator of this part on Broadway and her present alternate will be Gwendolyn Bell. Bill DuPree's alternate, as Joe, will be Jon White.

"Of course the alternates must have just as much opportunity as the others to rehearse their parts, and we had only two weeks," the producer-director pointed out. "I managed it by shifting these four principals around at rehearsals so that each of them worked with all the others. Maybe that sounds mixed-up, but it came out all right."

How, on the City Center's limited budget, does he get his handsome stage sets and costumes? Those which audiences saw recently in "The King and I" were the originals, he tells you. They were rented. For "Kiss Me, Kate" he arranged to buy the settings from Edwin Lester, who put on a West Coast production of the Cole Porter musical last summer. (The costumes, however, were designed here by Alvin Colt.) And the complete original production for "Carmen Jones" was purchased from Billy Rose, who had not had it destroyed—a fate that so often overtakes stage equipment.

Produce on Broadway

"I want to produce on Broadway," he confessed. "As soon as I finish my present job, that's what I'm going to turn my attention to. I've taken an option on 'The Signorina," a novel by Henry Myers, which I hope can be adapted as a musical." Then he added, "And that's not quite all. Dorothy and Herbert Fields are writing a musical, 'The Works', in which I'm interested. But that is for later on."

Well, how could a fourth-generation Hammerstein be happy without plans ahead in the theater?

William Hammerstein, son of Oscar Hammerstein, who directed the City Center production of his father's show.

Herald Tribune Sun. 5-27-56 P. 1-4 Miami, Fla.

CARMEN JONES—Bill DuPree and Muriel Smith as the principals in the Oscar Hammerstein musical play opening Thursday at the City Center. T/S DuPree is on furlough from the United States Air Force to play the role of Joe, a corporal, in the show.

BUSY CITY CENTER

Times P. 1-X Sun. 6-10-56

'Carmen Jones' Concludes a Successful Season of Musical Comedy Revivals

New York, N.Y.

By BROOKS ATKINSON

WITH the production of "Carmen Jones," which has one more week to run, the City Center is triumphantly concluding its season of musical productions. The others were "The King and I" and "Kiss Me, Kate," both of which were excellent.

THEATER

'Carmen Jones'

Herald Tribune P. 7 Sat. 6-2-56

By WALTER F. KERR

NEW YORK CITY CENTER

A revival of the musical in two acts and five scenes conceived and adapted by Oscar Hammerstein 2d, based on the Meilhac and Halevy adaptation of Prosper Merimee's story "Carmen," music by Georges Bizet, adapted by Robert Russell Bennett, staged by William Hammerstein, choreography by Onna White, musical director Julius Rudel, settings and lighting by Howard Bay, costumes by Raoul Pene du Bois, supervised by Stanley Simmons, choral direction by Leonard Depaur, presented by the New York City Center Light Opera Company with the following cast:

New York, N.Y.

Corporal Morrell	Sherman Sneed
Foreman	Stefan Lind
Cindy Lou	Reri Grist
Sergeant Brown	Walter P. Brown
Joe	William DuPree
Carmen	Muriel Smith
Sally	Lavinia Hamilton
T-Bone	Walter Nicks
Tough Kid	Peter Burke
Drummer	Cozy Cole
Bartender	Herbert Stubbs
Waiter	James Wamen
Frankie	Delores Martin
Myrt	Audrey Vanterpool
Rum	Joseph James
Dink	John Bouie
Husky Miller	Jimmy Randolph
Mr. Higgins	Clyde Turner
Miss Higgins	Carol Joy
Photographer	John Greenwood
Card Players	Mary Louise Carol Joy Christine Spencer Louise Parker
Poncho	Herbert Stubbs
Bullet Head	Jhon Nielsen
Dancing Boxers	Joseph Nash, James McMillan
Referee	Walter Nicks

WHEN I first saw "Carmen Jones" some ten or twelve years ago I liked it so much that I developed a tendency to stop perfect strangers on the street and tell them to get right over and see it.

As a matter of fact, I'd have been happy to trot around to City Center Thursday evening just to refresh myself on what must be the most stunningly progressive color scheme ever devised for the American theater—the sunny but sultry yellows outside Carmen's parachute factory, the first flash of crimson as the girl herself strides into the khaki-clad crowd, the innocent whites of a gang of street kids playing at soldiering, the electric-light lavenders of unlucky Joe's first taste of night-life, the cool moonlit blues of the respite from passion in a fashionable country club, and the final flaring reds and blacks of the arena in which all sorts of blood is spilled.

* * *

And it would have been worth the trip for the designs alone. Howard Bay may have had to trim away a few spare parts for the current revival, but he has miraculously recaptured the clean, bold, exhilarating tones all over again and the stage is ablaze with a visual magic that means something.

But the evening's delights don't end there. Every one has attacked the project as though it were a new and dazzling treasure to be freshly sold, and the results are—to borrow a title phrase from one of Oscar Hammerstein's other ventures—something wonderful.

* * *

I hadn't supposed that Muriel Smith's original performance as the tantalizing lady who causes such havoc could ever be improved upon. But it has been. Instead of losing a little vitality with the passing years, Miss Smith has made her mocking smile brighter, her arrogant walk flashier, her casually seductive invitations more irresistible. I suspect that Miss Smith simply knows a little more now, that wisdom has made all those surface fireworks richer; in any case, the sensual and emotional impact of her wily, superbly hard-hearted performance is now straight dynamite.

* * *

With her are two splendidly passionate players prepared to sing their hearts out whenever the Bizet score swells to its familiar, but endlessly exhilarating, climaxes. Reri Grist is a trim and appealing Cindy Lou: as she rises disconsolate from those country-club steps and moves toward the footlights for the last piercing cadences of "My Joe," not even City Center's vast spaces can absorb the sound or the sheer personal force of a moving declaration. William Du Pree's Joe is, in its more violent passages, just as exciting: the intensity with which he feels his way toward tragedy in "Dis Flower," and the fury of his second-act leave-taking of an indifferent Carmen are ringing, full-blooded musical theater.

Muriel Smith in "Carmen Jones."

* * *

A roaring company—including drummer Cozy Cole in a shattering first-act explosion—belts out chorus after chorus, director William Hammerstein moves the rushing narrative forward with taste and dispatch, Onna White's choreography seems in some instances a notch up on the original, and Raoul Pene Du Bois' costumes once again flash fire against the monochromatic backgrounds.

* * *

Better still, the libretto that Oscar Hammerstein fashioned from a standard opera continues to do its heartening work: that of making sung drama of a serious sort seem intimate and moving on the simplest possible level. Mr. Hammerstein's achievement is not merely that he has found words to match an existing work: one may quibble about an occasional 'dis' and 'dat' in the words themselves. What he has done is to make his language triumphantly intelligible as music and as emotion: Bizet's melodies can soar without carrying a bit of excess baggage, the secret feelings of some perfectly real characters can well up and spill over in a manner that is wonderfully direct, spontaneously touching.

It's a beautiful show—the best, I think, that City Center has given us.

D.C.

A FULL-STRENGTH CARMEN

Muriel Smith displays a fine voice, acting talent and some electricity while making an affecting thing of the leading role in "Carmen Jones" at the Carter Barron Amphitheater. Already rained out several times, the New York City Center company playing the opera up-dated by Oscar Hammerstein looks forward hopefully to better weather for the rest of the run. There will be nightly performances, including Sunday, through Wednesday night.

How African promoter broke 'Carmen Jones' ban

Afro-American
Baltimore Md.
Sat. 10-27-56
P. 10
49c(1)(b)

HOLLYWOOD (ANP)—A report was received that "Carmen Jones" was a box-iffice hit in North Rhodesia despite fears that the musical would incite trouble, reached Dorothy Dandridge, star of the film, before she left for Barbados, British West Indies, to begin work in 20th Century-Fox's "Island in the Sun."

According to Dave S. Klein, owner of the Astra Theater in Kitwe-Nkana:

"We expected trouble with this film since the racial feeling in this southern part of Africa is bad. We have many Afrikanders here who suffer from inferiority complex. They cannot bear to see a black man who might be better than they are.

* * *

"**I ADVERTISED** in press and before each performance and during the trial run that if the nationalistic minded South African government not only saw the film fit enough for European screenings in South Africa, but also highly recommended it, then it was good enough for screening in our country, which is supposed to be British.

"I also told them that Dorothy Dandridge was the nearest thing they would ever see to Marilyn Monroe. Prejudice or no prejudice, they came along in droves to give us outstanding houses, something even Fox in Johannesburg was in doubt about."

"Carmen Jones" Successful Despite Fears

World P.3
Wed. 10-24-56
B'ham Ala.

HOLLYWOOD — A report that "Carmen Jones" was a box-office success in Northern Rhodesia despite fears that the musical would incite trouble reached Dorothy Dandridge, star of the film, before she left for Barbados, British West Indies, to begin work in 20th Century Fox's "Island in the Sun."

49c(3)

According to Davis S. Klein, owner of the Astra theater in Kitwe-Nkana:

"We expected trouble with this film, since the racial feeling in this southern part of Africa is bad. We have many Afrikanders here who suffer from inferiority complex. They cannot bear to see a black man who might be better than they are.

49c(2)

"I advertised in press and before each performance and during the trailer run that if the nationalistic minded South African government not only saw the film fit enough for European screenings in South Africa, but also highly recommended it, then it was good enough for screenings in our country, which is supposed to be British.

'I also told them that Dorothy Dandridge was the nearest thing they would ever see to Marilyn Monroe. Prejudice or no prejudice, they came along in droves to give us outstanding houses, something even Fox in Johannesburg was in doubt about."

'Emperor Jones' Ballet Premiere at Ellenville Fete

Herald Tribune

Mon. 5-21-56

New York

P. 12

[illegible]

The first performances of "The Emperor Jones," a ballet with music by Heitor Villa-Lobos, noted Brazilian composer, and choreography by Jose Limon will be a feature of the Empire State Music Festival's second season at Ellenville, N. Y., it was announced yesterday by Frank Forest, general manger of the festival. The Symphony of the Air will again take part in this series, which opens Wednesday night, July 4, and closes Sunday afternoon, July 29.

Stokowski to Conduct

The new ballet, based on Eugene O'Neill's play of this title, will be given Thursday and Saturday nights, July 12 and 14, with the composer conducting and Mr. Limon and his dance group in the cast. Mr. Villa-Lobos was commissioned by the festival to compose this work.

Leopold Stokowski will conduct the first American performances of Carl Orff's music for "A Midsummer Night's Dream" on Thursday, Friday and Saturday nights, July 19, 20 and 21, when the Shakespeare comedy will be staged by Basil Langton. Igor Markevitch will make his first New York State appearance in a concert on Sunday afternoon, July 29.

The complete festival program, including at least one opera, will be announced later. In its first four-week series last August, the festival scored an artistic success, but ended with a deficit of $75,000. This was caused by week-end rain and severe floods which drastically curtailed the attendance and, at one time, made it hardly possible to reach the festival grounds. According to Mr. Forest, all financial problems have not yet been solved, but there is enough money in hand for a four-week festival which should compare favorably with the 1955 series.

Non-Profit Venture

The festival, founded as a non-profit organization, has been assisted by Jerome Hershon, Ellenville hotel owner, and the Catskill Mountain Civic Corp. under Harry Resnick's chairmanship. Mr. Resnick and his committee will again undertake a subscription campaign. Arrangements are under way to provide buses for the eighty-five-mile trip from New York City to the festival grounds on the Shawangunk range of the Catskill Mountains.

The Emperor Jones Theatre

Defender P.8

Sat. 7-28-56

Chicago Ill

[illegible]

ELLENVILLE, N. Y. — (ANP) — A new ballot, "The Emperor Jones," with choreography by Jose Limon and music by the noted Brazilian composer Heiter Villa Lobos, drew the largest audience in the two year history of the Empire State Music Festival Sunday.

Lomon, one of the foremost interpretors of Spanish dances was principal dancer with the composer conducting the orchestra for 5,500 dance enthusiasts.

About 20 years ago, the famous Eugene O'Neill story of the Pullman porter who was an island despot, failing a victim to his own superstitions and fears, was made into an opera and presented at the Metropolitan with Lawrence Tibbett singing the lead.

49c(1)(b) 1956

FREEDOM

Africans Bring 'Freedom' To The American Shores

Call
Kansas City, Mo.
Fri 8-31-56

MACKINAC ISLAND, Mich — (ANP) — "Freedom," the first play to be written and produced by Africans, arrived in the United States last week. It is being staged for the first time on this continent before forty nationalities at the World Assembly for Moral Re-Armament here. The play will run through September 4.

p. 20

The cast, which includes leaders from South Africa, Nigeria, the Gold Coast, and the Cameroons, wrote the play last summer in three days and produced it in a week.

49 2(W)

Africans of six countries are arriving from the World Assembly at Caux, Switzerland, where the play was launched to major European capitals a year ago. They will join Negroes and whites from North and South, as well as Latin Americans, Asians, and Europeans who are seeking to upturn the living and thinking of America and the world.

Among the Africans are royalties from Uganda, Princess Irene, sister of the Kabaka of Buganda, and Princess Lucy of Bunyoro; as well as Emmanuel Agim, member of the Nigerian Parliament.

Also coming to the Assembly are Manasseh Moerane, vice-president of a Federation of ten thousand teachers in South Africa; John Amata, student leader from Nigeria; Mrs. Kesia Fashina, city councilwoman from Lagos and local leader of Negerian Market Women; and Mrs. Gertrude Mdledle, president of the National Council of African Women of South Africa.

The cast, after playing to standing-room-only audiences from Geneva to Helsinki, went to Nigeria last winter to produce a film version of the play for release next month.

Traditional kings, including the Obi Okosi of Onitsha and the Alake of Abeokuta, made available their palaces and regalia for the filming while the population of entire towns participated in the crowd scenes. This first feature film ever made by Africans was financed by sacrificial gifts from across the world: an Australian architect gave two insurance policies, an English woman, give prized African jewelry, a Cairo student gave his only valuable possession, a wrist watch.

The talented American musician, James Owens of Connecticut, this summer travelled hundreds of miles over primitive Nigerian roads to hear authentic African music before composing the music for this film.

Of "Freedom," Dr. Frank Buchman, initiator of Moral Re-Armament who has just returned to the United States to preside over the Mackinac Assembly, said: "It will do for the world what 'Uncle Tom's Cabin' did for America in my youth."

49c(1)(b) 1956

GOIN' UP

Courier, S.1
Pittsburgh, Pa.
Sat. 7-21-56

Play Scores in Debut

'Goin' Up' Hits New High With Audience

LOS ANGELES—Sparked by veteran actors Bob deCoy, Mae Henderson and Irvin Mosley, "Goin' Up," the latest Negro Actors production, opened Friday in the Dance and Drama Playhouse, 4720 W. Washington Blvd.

49c(1)

The first night audience enthusiastically acclaimed the new acting discoveries Jakie Deslonde, Hari Rhodes, Jacque Berryman and Elton Wolfe.

The premiere of this hilarious comedy was staged for the benefit of the Children's Wing of the Medical Center of the City of Hope.

First-nighters included actress-author Ruby Goodwin, Frances White, John Hirschman, Betty Hughes, Patterson Green and Alfred Linder.

Performances will continue through Aug. 26, playing Friday, Saturday and Sunday evenings.

49c(1)(b) 1956

MAGIC FLUTE

NEWS OF MUSIC

Evening Star

Mon. 1-16-56

Washington, D.C.

'Magic Flute' Opera On TV Magnificent

By DAY THROPE

Yesterday's big event in the life of the musical Washingtonian was not exclusively his own but was shared countrywide by music lovers who own television sets. The National Broadcasting Company's "Magic Flute" of Mozart was in its conception, its meticulous attention to details, its artistic sensitivity, and (although to a much lesser degree) its general presentation, the most magnificently executed opera TV has to its credit.

Its opening was a stroke of dramatic genius. There were no commercials (a few frantic ones were interjected at the station-break), no long and pretentious preambles, no dramatic personae, no credits, no overture, even. (I suppose the supression of the overture, unsuitable for TV unless disfigured by simultaneous visual announcements of cast and credits, was decided upon for this reason. The overture appeared, however at the end of the opera, as background music for a safe-driving message.) The program opened effectively with the first scene of the opera, and the entire first act progressed with a life, a smoothness and dramatic continuity seldom seen on the conventional stage. The camera work was unostentations and marvelous. One never had the feeling of being in the clutches of an operator trying to show off every trick in the trade, yet there must have been few tricks unused in a production that always kept singer and action at the center of the screen with little noticeable movement of the camera.

P. B-10

The singing was on the whole good. Leontyne Price, the Pamina, was outstanding; Chester Watson, the first priest, was in voice and demeanor so good a Sarastro that it is a puzzle why Yi-Kwei-sze, who was in actuality assigned that role, and who had a nasal and unconvincing voice and the accent not of a divinity but of a Brooklyn pugilist, was selected. Papageno (John Reardon) sang with a certain charming flair and buoyancy, and his interpretation of the role was the most subtle I have ever seen in a lifetime of Magic Flutes. He was neither a simpleton nor a clown, but rather a man with blood in his veins rather than beliefs in his brain.

The Queen of the Night (Laurel Hurley) made a pretty picture, at first appealing and then threatening, but she was entirely unable to cope with the vocal difficulties of her part. Tamino, played by William Lewis, was an ingnatiating and manly prince, but he had a voice of no great distinction, particularly in the top register.

The orchestra as a musical body was very good, but the direction, under Peter Adler, was not up to the general standard of the production. The tempi were sluggish (particularly in the quintet in Act One), and the ensemble numbers were occasionally ragged, although extremely interesting visually, since, thanks to exemplary microphone handling, the actors could devote themselves to stage business without the necessity of always facing the audience, as live opera singers must if they want to be heard.

Up to the end of the first act this was a Magic Flute, one consideration taken with another, to rank with the very best. Stage direction, costumes, sets, music, and a rare and thrilling sense of timing, of security, and competence can not easily be described. After the intermission, things were inclined to fall apart. NBC, having assumed responsibility for the two most expensive operations in the world, opera and a major TV show, could not come up with the extra half-hour to make the two-hour show end as well as it began. Many scenes were cut out — those of the two priests, the three boys, the armed men and the rest of that sequence. Only one verse of "In diesen heil'gen Hallen" was given, only a few bars of Papageno's song, and the chorus of priests was used as background music for unimportant spoken chatter, a detail extremely unpleasant to the auditor, although I must say entirely untypical of the production as a whole. As the opera became hurried it became harried, and singing and acting tended to lose quality and dissolve into an uninteligible melange.

W. H. Auden and Charles Kallman were the authors of the English translation — in my opinion the most remarkable feature of the whole show. It was highly literate, extremely sensitive to musical accent and the inflections of speech, careful about the matching of the rhyme schemes that were in Mozart's ear, and in general a vivid and capitvating vehicle for the many moods of the opera. The spoken dialogue of the original was turned into verse. Since there is no secco recitative in "The Magic Flute," that problem did not have to be faced. As in the ensembles and fast arias, few words could be understood, I am of the opinion that translation is second best to the original. My admiration of the translation is largely the result of NBC's thoughtfulness in supplying me with a printed copy prior to the performance.

49c(1)(b) 1956

THE MAN IN THE GRAY FLANNEL SUIT

Lydia Bailey' Star Cast In Man In Gray Flannel Suit'

Call Fri. 2-24-56 p 9.

Kansas City, Mo.

By HARRY LEVETTE

HOLLYWOOD. — (ANP) — Desined to please the thousands of egro fans who appreciate seeing rtists of the race cast in better oles, Twentieth Century-Fox last eek signed Roy Glenn in the most nportant part he has filled since Lydia Bailey" on the same lot ive years ago.

As Sgt. Matthews in World War II sequences with star Gregory Peck, his participation is vital to the plot in the current CinemaScope feature, "The Man In The Gray Flannel Suit."

Glenn, besides being a highly qualified actor whose abilities have been improved by experience and constant study, is also of outstanding character, a devoted family man, and active in civic and religious circles. His reliability and obedience to direction keeps him in demand in stage, movie and television roles.

In "Lydia Bailey" he portrayed the powerful role of leader of a desperate band of Haitian guerrilla warriors, a terror to the crack French soldiers, during the revolution that freed Haiti. He is well remembered as Rum the brusque manager of ring champion Husky Miller, in "Carmen Jones."

Recently Glenn has had to find time for appearances in NBC's "Medic." "G. E. Theatre,' and the Jack Benny show. In "The Man In The Gray Flannel Suit, he portrays a depth of sympathy and understanding for Peck's partial mental collapse, after he had accidentally killed his friend Kenneth Tobey with a hand grenade.

Incidentally, Glenn is also an excellent singer, first reaching prominence in a mammoth Federal Production musical "Run Little Chillun."

THEATER

Herald Tribune P.10

'Mister Johnson'

Sat. 3-31-56

By WALTER F. KERR

New York New York

MARTIN BECK THEATER – new play in three acts by Norman Rosten, based on the novel by Joyce Cary; staged by Robert Lewis; settings, costumes and lighting by William and Jean Eckart; assistant to Mr. Lewis, Pearl Primus; presented by Cheryl Crawford and Mr. Lewis with the following cast:

Mister Johnson	Earle Hyman
Bamu	Josephine Premice
Aliu, Bamu's Brother	James E. Wall
Ajali	Broc Peters
Benjamin	John Akar
Matumbi	Rosetta Le Noire
Gollup	Thayer David
Bulteel	Lawrence Fletcher
Adamu	Charles McRae
Audu	Rai Saunders
Moma	Earl Jones
Rudbeck	William Sylvester
Brimah	Milton J. Williams
Second Brother	La Verne French
Uncle	David Berahzer
Girl	Margie James
Mother	Ruth Attaway
Policeman	Clayton Corbin
Saleh	Philip Hepburn
Waziri	Jay Riley
Isa	Harold Nurse
Celia	Gaby Rodgers
Chief	Percival Borde
Petitioner	Curtis James

Guards, Samuel Phills, Geffrey Biddeau Alphonse Cimber.

THE mercurial qualities of Joyce Cary's hero, the irrepressible and hopelessly doomed Mr. Johnson, are perfectly caught in the closing scenes of the new play at the Martin Beck.

49c(1)(b)

Johnson has, in a frenzy of drunken bewilderment, killed the British storekeeper in a West African colony. As he stands, bitterly penitent, before the administrator who has always befriended him and who now must take his final statement, he is still the quickly joyous soul he has been from the beginning. He wrings his hands in shame, chokes back sobs as he confesses to a "good" man the evil thing he has done. But with the faintest sign of charity from his interrogator he is suddenly in the clouds once more, bubbling over with love of the world and gratitude to mankind, foolishly and tragically gay at the thought of a reprieve that will never come. The lightning-like transformation from abject despair to uncomprehending jubilation is a stunning study in character.

Indeed, in actor Earle Hyman's hand's Mr. Johnson is sunny, ingratiating, and strangely touching throughout the play. Mr. Hyman has an enormous emotional range: from the simple pleasure he takes in staring possessively at "the most beautiful girl in the whole world" to the extraordinarily complex anguish in which he says farewell to his beloved trees and, in the same moment, asks his personal hero to shoot him, the stinging contrasts between what is primitive in Johnson and what is wistfully civilized in Johnson are made brilliantly clear.

When Mr. Hyman is imagining how hard the poor King of England works in his busy castle, the storybook dreams of a tribal people come into colorful focus. And when he is delightedly explaining to a superior how the official "books" can be doctored, or pleading with his wife to try on a ladylike dress, the crude claims of another "culture" are thrown into sharp, ironic relief. That the well-meaning Johnson should die of this puzzling clash in values is always believable.

* * *

And the staging that Robert Lewis has provided for Norman Rosten's dramatization is always pictorially brilliant. A jungle cartoon in which a savage family strip Johnson of his umbrella, wristwatch and shirt is gleefully managed. A composition in which native drummers stand in odd balance to a newly-arrived, daintily-frocked Englishwoman is enormously evocative. And, with the help of choreographer Pearl Primus, Mr. Lewis has hurled a wedding-night ritual, a road-building dance of machetes and a dozen other vigorous visual embellishments into the unfolding tangle of the story.

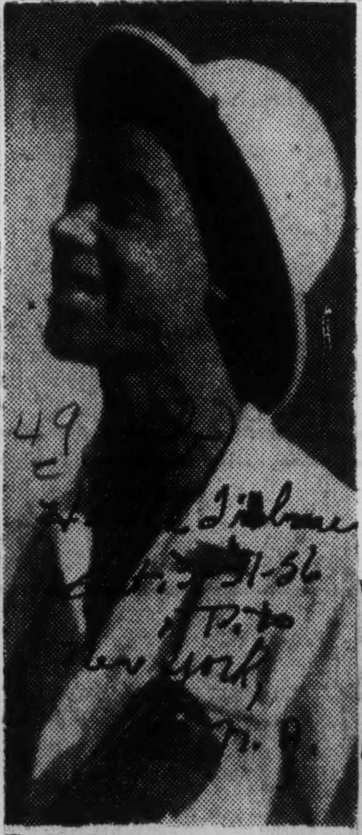
* * *

Every moment of Cheryl Crawford's production is to be respected. If the sum of the moments, and even of those very moving final vignettes, is something less than a full-bodied play, it may be because of a curious dramatic shorthand that Mr. Rosten has applied to the Cary novel. Fragmentary scenes are clipped skillfully from its entire panorama; but they tend to remain pieces of construction rather than a rising, rolling, cumulative and inevitable single narrative.

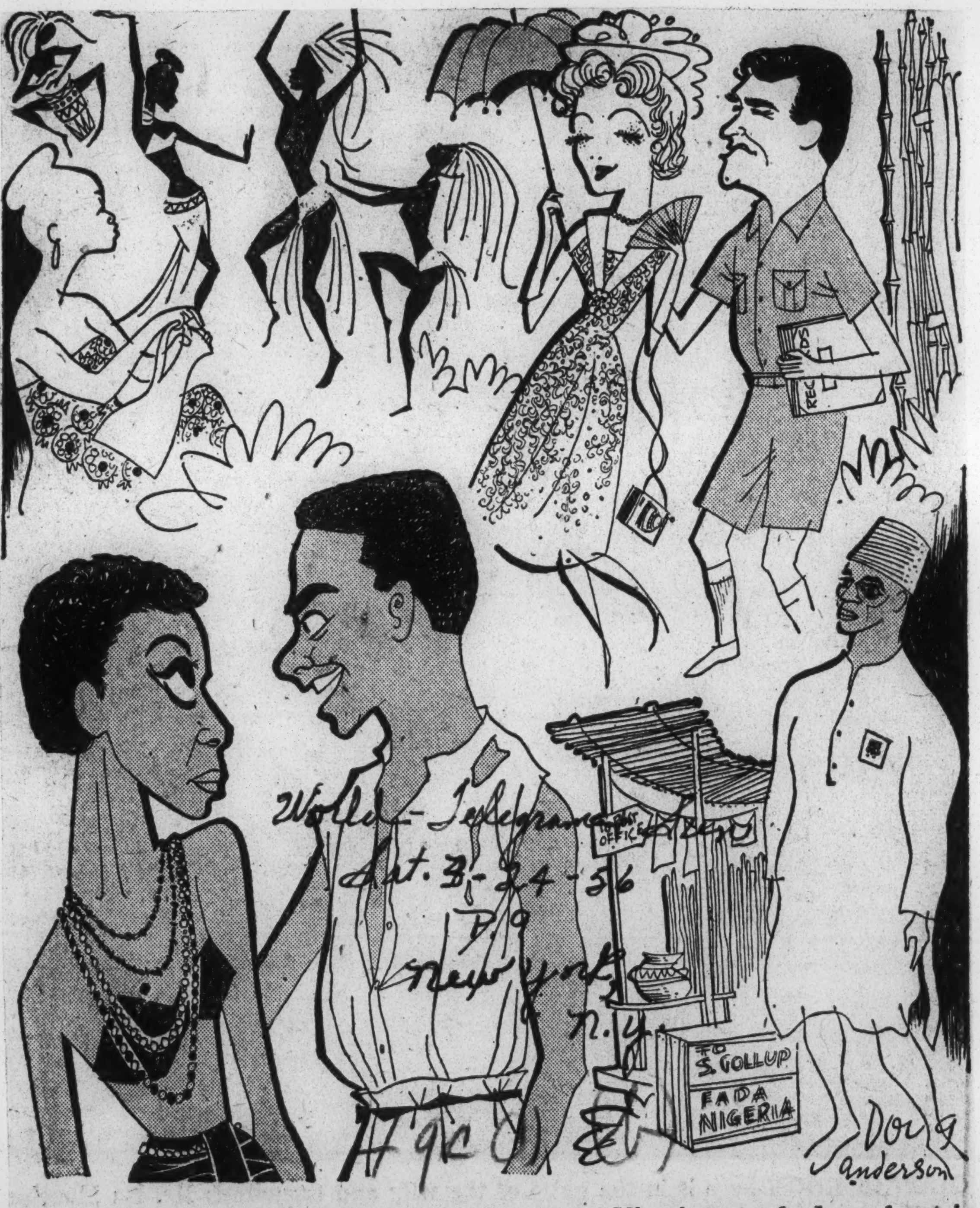
I suspect that Mr. Rosten is often in too much of a hurry. Again and again he picks us up late in a scene—the murder of the storekeeper is almost without preparation, Johnson's enchantment with his lady-love is complete before the curtain has gone up—and we are denied the slow intimacy and the increasing dramatic power a more sustained development might have given us. We are cheated, too, of some of the story's most significant moments: the thefe-by-night of a government paper, for instance, or the flight of Johnson's wife. A more patient dramaturgy might have gripped us faster and held us more firmly.

All this in spite of some first-rate supporting performances. William Sylvester's superintendent, with a passion for road-building and an intuitive sympathy for his unreliable clerk, is a crisp, shrewd, wonderfully understanding portrait. Gaby Rodgers' pathetically refined, pathetically cheerful Londoner is precise and telling comment on the half-civilized scene. Josephine Premice's grasping but finally tender wife, Thayer David's amiably sadistic storekeeper, Lawrence Fletcher's stern apostle of "red-tape" are all sharply and intelligently defined.

"Mr. Johnson" plays fair with its source material every step of the way. It is, however, a compilation of striking episodes rather than a headlong play; it cannot ever quite escape that "scenes-from" feeling.


49 Herald Tribune Sat. 3-31-56 P.10 New York N.Y.

Earl Hyman in "Mister Johnson."



World-Telegram Sat. 3-24-56 P.9 New York N.Y.

#49c(1)(b)

EARLE HYMAN and Josephine Premice are the Nigerian couple down front in this sketch of "Mister Johnson," Norman Rosten's dramatization of the Joyce Cary novel. Gaby Rodgers and William Sylvester are the British colonials at the upper right and Rai Saunders is the merchant below. The play, replete with native dancing girls, opens Thursday at the Martin Beck.

'Mister Johnson' Shuts 'Teahouse'

World-Telegram P.9

Sat. 3-24-56

"The Teahouse of the August Moon" closes tonight after some two and a half years and 1027 performances. The Martin Beck Theater, which has been housing the comedy of life on Okinawa, will welcome new and equally exotic tenant Thursday, "Mister Johnson." This one is about life in Nigeria, the British African colony which has been coming into the news lately. First, Queen Elizabeth made a highly publicized tour of the country and this weekend a group of five Nigerians are in town to drum up trade and investment interest in their country.

49c(1)(b)

Robert Lewis, coincidently, directed both "Teahouse" and "Mister Johnson." Whether the Nigerians will have the phenomenal Broadway success enjoyed by the Okinawans remains to be seen.

N.Y. N.Y.

49c(1)(b) 1956

"MR. WONDERFUL"

THEATER

'Mr. Wonderful'

Herald Tribune P. 9

By WALTER F. KERR

THE BROADWAY THEATER

A new musical comedy in two acts and ten scenes with book by Joseph Stein and Will Glickman, music and lyrics by Jerry Bock, Larry Holofcener and George Weiss; production designed by Oliver Smith, costumes by Robert Mackintosh, musical director Morton Stevens, staged by Jack Donohue, presented by Jule Styne and George Gilbert in association with Lester Osterman jr. with the following cast:

Unemployed Actress	Ann Buckles
Hal	Hal Loman
Song Plugger	Richard Curry
Soprano	Rina Falcone
Rita Romano	Chita Rivera
Two Comics	Bob Leslie, Larry B. Leslie
Audition Annie	Pat Wilkes
Johnnie	John Pelletti
Acrobat	Dorothy D'Honau
Talent Scout	T. J. Halligan
Annie's Friend	Charlotte Foley
Fred Campbell	Jack Carter
Lil' Campbell	Pat Marshall
Counterman	Herb Fields
Mr. Foster	Malcolm Lee Beggs
Uncle	Will Mastin
Dad	Sammy Davis sr.
Charlie Welch	Sammy Davis jr.
Ethel Pearson	Olga James
Stage Manager	Bob Kole
Script Girl	Ginny Perlowin
Stagehands	Frank Marti, Tony Rossi
Gigarette Girl	Jerri Gray
Little Girl	Marilyn Cooper
Sophie Bo...	Ronnie Lee

Sat. 3-24-56

I THINK there may be a certain wisdom in letting the public discover a star for itself, rather than simply announcing one and throwing open the box-office windows. Sammy Davis jr., star of the extended new night-club act at the Broadway, does, of course, have a fabulous following in the nitery rock 'n 'roll set. But he is brand new to Broadway and he is—talent or no talent—hard put to live up to the particular hoorah the authors of "Mr. Wonderful" have created for him.

New York, N.Y.

There's the title, to begin with. Mr. Davis has to batter his pork-pie hat pretty feverishly to be as wonderful as the marquee promises before the curtain has ever gone up. And when it has gone up, librettists Joseph Stein and Will Glickman batter him with the celebrity treatment in two further ways. One of them is the "he's-great-but-make-'em -wait" dodge.

For a solid act and a half Mr. Davis is pictured as a world-beater who just doesn't want to beat the world. Hiding his light under a New Jersey bushel, he resists every effort to push him into the big-time. The high-pressure boys are after him, but he shyly says no. His girl is after him, but he still says no. No matter how helplessly his backers founder around him, he keeps right on ducking those pay-dirt auditions, and what may have been meant as a display of modest diffidence becomes—in effect—an intolerably delayed "come-on."

49c(1)(b)

* * *

All this time, mind you, composers Jerry Bock, Larry Holofcener and George Weiss are presumably whetting your appetite by announcing in song after song that the guy is just great. In addition to the title tune, which means just what it says, there's a salute to him by his character name ("The guy you can't squelch—Charlie Welch!"), an elaborate reprise of the same number ("Remember Eddie Foy and Eva Tanguay? Well, I say gangway!"), and, eventually, a reprise of one of the show's principal ballads in which a huckstering vaudevillian emotionally explains to the entertainer "Without You, I'm Nothing."

* * *

It would take Foy, Tanguay, Jolson and old Joe Jefferson to survive all this preparatory adulation, and Mr. Davis is only Mr. Davis. In itself, that's fine. Whatever this slight, lithe, sleek and everlastingly restless member of the Will Mastin Trio does is dynamically done. He juts his lower lip clear across the orchestra pit, closes his eyes in a passionate wail, flashes a gigantic ring on his very flexible fingers, and struts, leaps, taps, shuffles and howls with mercurial abandon.

When he stops singing, he blasts into a trumpet. When he throws the trumpet away, he joins his father and his uncle in doing spectacular damage to the Broadway stage floor. When his feet give out, he does impersonations—very good impersonations—of Nat King Cole, Vaughn Monroe, Jimmy Cagney, Jerry Lewis and quite a few other cafe movie familiars. But, allowing for the skill that goes into a ten-thirty jamboree on a night-club floor, "Mr. Wonderful" is itself only an impersonation—an impersonation of a musical comedy.

* * *

Oliver Smith has designed the necessary settings—lunch-counters, newsstands, joints with jukeboxes that change colors, Miami motels—but they are only necessary as polite window-dressing; any other sets might have done. Robert Macintosh's costumes run to the standard stripes and checks; any other costumes might have done better. Jack Donohue's staging zips along at a professional clip; but you keep feeling it yearning for some place to go.

* * *

Jack Carter and Pat Marshall play a couple of down-and-out vaudevillians who don't care whether they ever work again so long as their hero becomes a headliner, and they are breezy, personable, accomplished. The jokes wished on them tend to the "Two coffees, please," "I'll have two also," school of sidewalk double-talk, but Miss Marshall is pretty and Mr. Carter is unfailingly vigorous. Chita Rivera is hopelessly stranded with some baby-doll mannerisms that are merely alarming—though she dances a dizzying improvisation with Hal Loman that brightens up the first-act finale—and Olga James joins Mr. Davis pleasantly in what is probably the show's most fetching tune, a languid and hummable ballad called "Ethel, Baby."

It strikes me, too, that the star has been shortchanged musically. An oldie, "Sing You Sinners," is rushed into the breach for a first-act show-stopper, and the big splash in the second act is a medley of standard stuff. But more than that. Mr. Davis is at his easiest and most ingratiating with that relatively quiet "Ethel, Baby," yet he is almost never again given a chance to relax gracefully and just sing. The pressure is on this boy, and he might have been better off if they'd just let him sneak in.

Sammy Davis jr. in "Mr. Wonderful."

49c(1)(b) 1956 MRS. PATTERSON

Eartha to do

Afro-American

'Mrs. Patterson'

Sat. 6-16-56

LONDON—Eartha Kitt, who already has behind her numerous theatre and night club dates, visits with Royalty, etcetera, will take on another assignment on June 17.

49c(1)b

Baltimore, Md.

The exotic American singer-dancer will re-play the role of "Mrs. Patterson" in a TV production of the onetime Broadway play. The British Broadcasting Company has announced the showing for next Sunday.

P. 6

It will be pared down so as to fit a 90-minute spectacular.

Eartha played the title role for 101 performances on Broadway, New York, during the 1954-55 theatre season.

49c(1)(b) 1956 NOON ON DOOMSDAY

Dixie Lets Out Howl

Courier p.3

Till Case TV Play Causes Big Uproar

Pittsburgh, Pa.

~~St.~~ Sat. 5-12-56

NEW YORK—(ANP)—Here's how Dixie pressure twisted a television drama mainly because it centered on an incident similar to the Till case.

The play was "Noon on Doomsday." It was written by Rod Serling, produced by the Theatre Guild, sponsored by U. S. Steel and televised nationally last week by CBS-TV.

49c(1)(b)

The doctoring, trimming and emasculation were done on orders of U. S. Steel upon the demands of the White Citizens Council elements of the South.

Serling wrote the play about six months ago.

While discussing the drama with a reporter for the trade paper, Variety, the author said it concerned a small town in which a vicious crime had been committed by a local citizen. He said the town had been visited by reporters for big city newspapers, had solidified and acquitted the criminal.

■

The reporter said it sounded to him like the case of Emmett Till. He asked Serling was that what he had in mind.

Serling answered, "If the shoe fits."

Variety ran an item saying the 31-year-old writer was writing a play for the "Steel Hour," based on the Till case. A number of newspapers picked up the item.

Within a week, U. S. Steel was hit by nearly 3,000 letters from pro-segregation elements in Mississippi, Alabama, and several other Southern states.

■

SERLING'S SCRIPT was cut, revised and twisted because of U. S. Steel's fear of economic pressure.

The locale was changed from an unspecified place to an emphasized New England town, so that no White Citizens Council could claim it was in Dixie.

The word "lynch" was deleted from the script, and U. S. Steel sought to have the main character changed from a vicious neurotic to a nice guy who committed the crime accidentally.

Here's where Serling balked—and he was backed up by the Theatre Guild.

U. S. Steel yielded here, but it still ran at the end of the program a disclaimer that the show bore any relation whatever to reality.

Even after the doctoring, the play was one of the season's best.

Tour Should Be Halted

Porgy And Bess Helps Spread Supremacy Myth

By a Staff Writer

A whisper that will soon become a rumble that will sound the length and breadth of the world has been making its presence known in colored communities all over the nation.

Journal + Guide

From New York's teeming Harlem to Chicago's Southside into Durham's Hayti and Atlanta's West End, the hue and cry has risen.

Sat. 3-3-56 P. 1

"BRING PORGY and Bess home. The myth has spread too far"

Norfolk, Va.

The Porgy and Bess referred to is the American folk opera which for years had been on tour of Europe and Africa and just recently went behind the Iron Curtain to play to packed houses.

* * *

THE MYTH IS THE one of white supremacy.

Porgy and Bess has been pointed up as being a vehicle through which the advocants of the supremacy myth hope to show the world that colored Americans are - [redacted] truth re- [redacted] Porgy and Bess is a propoganda piece that puts the Negro in a very poor light in the eyes of the world.

Journal + Guide

Men of color have known it all along. The bright side of the dark picture that Porgy and Bess has painted came into focus just recently when a music critic for one of the nation's leading metropolitan dailies let it be known that he knew it too.

P-2

* * *

PAUL HENRY LANG, widely-read columnist of the New York Herald Tribune in his fine piece on "American Music Abroad" says:

Public opinion nourishes an idea which since the '30s is firmly established in Europe and now is spreading to the Far East: American music is of Negro origin, or at least largely influenced by Negro jazz. But make no mistake, this situation is of our own making. I am not speaking of commercial art; it was to be expected that the defunct Viennese light music industry would be replaced by something else. Our Tin Pan Alley and commercial jazz ideally fill the bill. What I have in mind is something else, the middle ground music between commercial and serious art, represented by Gershwin and by other, less talented men than the composer of "Porgy and Bess."

"No one can deny Gershwin's very real gifts, nor does anybody admit in public the limitations of these gifts and the fact that his music is exceptionally high quality Broadway show music rather than "serious art." If you add to this that "Porgy and Bess," the American work most frequently performed abroad, depicts Negro life, and is presented by an all-Negro cast, we are back where we started: American music is the jazz-descended music of the Negroes.

"I submit that every all-Negro troupe sent abroad to depict life in the United States is nothing but segregation aggravated by anachronism. We who sincerely abhor certain conditions that prevail in the South are perfectly willing to have this life presented abroad as the essence of American musical art, to the virtual exclusion of anything else that might balance and correct the distorted picture.

"But foreign audiences are seldom [redacted] does [redacted] resents a very small and specialized fraction of American music, and finally, they are given to understand that Gershwin represents our musical art in the sense that Milhaud represents France's or Vaughan-Williams England's.

"What they do believe, for they have been told to expect just this sort of thing not only by the Communists, but by much more respectable anti-American quarters, is that this is the sad life of the oppressed Negro everywher in America, a sordid life riddled with vice and crime in the black ghetto. While I was in Europe, last summer, I had many heated discussions on the subject but could not explain away the "authenticity" of life as depicted in "Porgy."

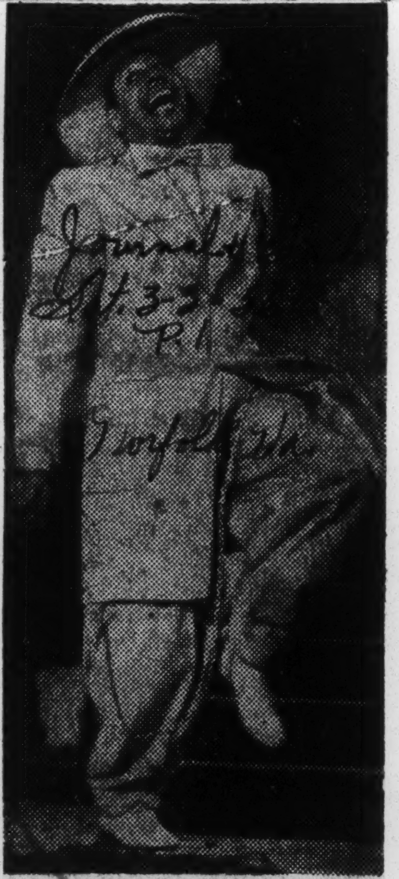
"Europeans do believe in the function of art as the only true interpreter of life. They can not realize that the world of Catfish Row, created and set to music by white men, is a view from the outside, focused on the Negroes only for their entertainment value and as a group apart rather than as members of society. "Porgy and Bess" is, indeed, an excellent show, but it is no "American folk opera."

"We have a growing number of very distinguished Negro musicians whom the nation is delighted to see in the Metropolitan Opera, on the concert platform, or on the television screen. When we send American music abroad, let us be sure that our Negro artists go along with their white compatriots as dignified representatives of our culture and not as segregated curiosities. This is what we stand for, and I believe this is what the Negro musician wants and has every right to expect.

"Porgy and Bess" is neither the measure of America nor that of the Negro. It is exceedingly well made and successful show music, but we must clarify its position in our artistic scheme. It does not represent what our well-meaning but mistaken cultural propagandists ascribe to it.

"Needless to say, I am not advocating a ban on "Porgy and Bess." It is a remarkable work, but its remarkable qualities would assume proper proportions and the work itself would appear in true perspective if flanked by American symphonic music, ballet, etc., all of which we have in good supply but are withholding from the world.

"Let us send abroad American art music and American show music, each in its proper place and under its own flag."


Journal +
Sat. 3-3-56
P. 1
Norfolk, Va.

CAB CALLOWAY
Was Sportin' Life

'Porgy' Envoys of U. S. Culture Back After Red Stage Triumphs

Times P.35-C New York

Wed. 6-6-56

49c(1)(b)

By LEWIS FUNKE

Sixty-seven cultural ambassadors, collectively known as "Porgy and Bess," returned yesterday morning from their third triumphal European tour. This one included performances in the Soviet Union, Poland and Czechoslovakia.

The tour of the Negro troupe began Nov. 9 in Antwerp, and there were engagements in Germany, Norway, Holland and Denmark as well as in the Communist countries. The final performance was given last Sunday in Amsterdam.

Headed by Robert Breen, co-producer and director of the George Gershwin-DuBose Heyward-Ira Gershwin musical drama, the company alighted at New York International Airport, Idlewild, Queens. For the first time since its organizatiin in 1952, the group faced an extended vacation. According to present plans, it will reassemble in late summer, or in the fall, for further travels in Europe and an "invasion" of Australia and New Zealand.

The troupe, wildly hailed everywhere and regarded as one of the most powreful weapons in this country's artistic offensive abroad, made an especially effective impression in the cities behind the Iron Curtain. Members of artistic circles and laymen were amazed not only by the performances but also by the fact that Negroes in this country had such opportunity.

Commenting on the trip, Mr. Breen said: "The Russians' impression of the American Negro is fifty years behind the times. Everywhere—in Moscow, Leningrad, Stalingrad, Warsaw, Prague—we found that the people were hungry for information about the United States. I believe this is the first time anything resembling a Voice of America really got through."

Mr. Breen added that in Moscow, at a theatre directors-writers meeting, one chagrined writer said: "This is the sort of material about the common people that we should be sending out, not having it being sent to us." Another author commented: "How can you write anything like this about the Dnieper Dam?"

Members of the company told of being bombarded with questions about the Emmet Till murder case in Mississippi. "But," reported Irving Barnes, "I always had an effective piece of counter-propaganda. I would whip out a copy of Ebony [an American publication devoted to Negro life], and they couldn't believe that the people pictured were Negroes."

Mr. Barnes said he thought a few reviewers had tried to attach some social significance to "Porgy and Bess," indicating that it was typical of Negro life in America. That impression vanished "when the people saw us i nthe streets, on the buses and elsewhere."

49c(1)(b)

The New York Times

HOMECOMING: Members of "Porgy and Bess" company arrive at Idlewild from Amsterdam, ending third European tour, which included performances in Soviet Union and Poland.

'Porgy' cast says Russians know little about life of colored man in the U.S.

Afro-American Sat. 6-23-56 P.12

Baltimore, Md.

NEW YORK (ANP) — Returning home last week from their latest seven-month foreign tour — and a look behind the Iron Curtain — the "Porgy and Bess" players agreed that Soviets know little about the life of the colored man in America.

49c(1)(b)

Robert Breen, director and co-producer of the show which has been intermittently touring the globe since 1952 with an all-colored cast, said the Russians' idea of the American colored man "is 50 years behind the times."

Breen said persons behind the Iron Curtain seemed to be frantic for information on life in the United States.

* * *

THE "Porgy and Bess" cast also brought back some interesting observations on high cost of living in Iron Curtain countries.

One of the 65-member company said he paid $5.50 for a chocolate bar in the trip through Russia, Poland and Czechoslovakia.

Another said he paid about $100 for a doll that was worth about $4.

* * *

ALL THE players agreed the best meal they had in Moscow was at a dinner given by U.S. Ambassador Charles E Bohlen in their honor. The meal consisted of baked beans, frankfurters and a green salad.

The company arrived here Wednesday by chartered plane at Idlewild airport from Amsterdam.

"Porgy and Bess" was performed behind the Iron Curtain in Moscow, Leningrad, Stalingrad, Warsaw and Prague.

Performances are also given in five Western European countries, winding up a run in Amsterdam.

Trek Of "Porgy And Bess" Thriller-Diller Star Says

Journal + Guide Sat. 8-4-56
Norfolk, Va.
P. 15

By LOU LUTOUR

NEW YORK, — (INS) — Rhoda Boggs, who won international fame as Lilly, the Strawberry Woman in "Porgy and Bess" is high in her praises for the spirit of love and hospitality as shown by people in Russia and also the other 32 countries in which the show appeared.

Rhoda enjoyed many special courtesies all through the countries the show appeared, and her memories are indeed favorable of the love expressed by all peoples in all places; and especially did they shower her as "Queen Rhoda" the title she had so beautifuly won by Leslie Scott and others in the cast of "Porgy and Bess."

Rhoda says of some of the places she went:

"In Rusia on Xmas eve while in attendance at a Baptist Church, there was an overwhelming spirit of love as the Russian people sang their spiritual songs, and altho it was bitter cold hundreds stood outside the crowded church an d enjoyed just hearing the sermon and the singing. ."

* * *

"NO ONE COULD ever go to Isratel without enjoying the spirit of love as found in the Holy Land, and the opportunity of travelling the road Jesus traveled." she said, adding: "The song, "If I could, I Surely Would Stand on the Rock Where Moses Stood." became a reality to us in Egypt."

"Then, going from Russia into Pollant after traveling in other places, we sorta felt a release from the tension and even some said that is was grand to be able to get a bit of fresh air after coming from behind the Iron Curtain."

All in all the tour of "Porgy and Bess' for our Rhoda Boggs was interesting, inspirational and delightful.

RHODA BOGGS
She Liked 'Porgy' Tour

Eagle p. 5 A
Wichita, Ks
Thurs. 8-23-56

RHODA BOGG SINGS FOR FOREIGN FRIENDS— Rhoda Bogg, Lilly-the Strawberry Woman in "Porgy and Bess", was the pride of the entire cast and of friends as she sang those wonderful spirituals and inspirational songs such as "Showers of Blessings" and "It's Me Oh Lord" either before curtain time of the show or for friends after the show; and she was always in demand. So soothing and loving was Rhoda's spirit that Leslie Scott a member of "Porgy and Bess'" cast gave her the title "Queen Rhoda." Time after time "Queen Rhoda" had to give "command performances" and in the above picture she is seen enjoying singing a spiritual for a group in Russia. Miss Boggs is now here in NY with her family who are her husband, Thomas Bridwell, Tommie Jr., and her mother Mrs. Marie Conners. They too enjoy hearing her sing and seeing her in a performance anytime. Her son, Tommie, Jr., is also talented as a singer and dancer at the ripe age of 5 years.

49c(1)(b) 1956

PORGY AND BESS

Afro-American
Baltimore, Md.
Sat. 2-25-56
p. 8

THE TWAIN SHALL MEET—Members of two renowned companies meet in Warsaw during the "Porgy and Bess" engagement there. Several of the American artists are shown here being greeted by the famed Polish Dance Ensemble on their arrival in the Polish capital. While in the country, "Porgy and Bess" was wildly acclaimed by natives of all levels of social and cultural stature.

Ex-Member Of 'Porgy' Troupe Fights Smear

Defender
Chicago Ill.

By TOM AGOSTON

Sat. 4-7-56

BONN—(INS) — Soprano Helen Colbert of Philadelphia appealed to the U.S. embassy at Bonn last week to protect her from a smear campaign alleging she had "turned her back" to America in protest against racial segregation.

The 26-year-old singer left the cast of the "Porgy and Bess" troupe recently when it finished a tour behind the Iron Curtain playing to enthusiastic audiences in Russia and Poland.

p. 1

Miss Colbert told INS telephonically from Stuttgart:

"I'm an American and don't ever intend to be anything else. I resent my name being used as a vehicle for anti-Americanism in these critical times."

She said she is currently on a concert tour in Germany and had resigned form the "Porgy and Bess" company for that reason only.

The singer's appeal came after the Frankfort Abendpost gave prominent front page display to an article headlined "racial hatred drives American Negro Star to West Germany."

The newspaper alleged Miss Colbert quit her "Porgy and Bess" role "preferring to remain in West Germany where there is no racial discrimination."

Miss Colbert told the embassy she wants help to "put matters straight since she cannot afford to get blacklisted." She also said she will seek a retraction from the Abendpost.

Breen Plans Tour's for Two Shows

Herald Tribune
New York
Aug. 5-20-56

By PAUL V. BECKLEY

The "Porgy and Bess" company will return to New York in three weeks after an uninterrupted four-year trek of half the world, one of the longest theatrical globe-trots on record. After resting for the summer it will set out in the fall to tour the other half.

p. 1-B

The company shows all the signs of becoming an international institution. Robert Breen, co-producer and director, who got back ten days ago after seeing the show safely into Oslo, admitted he saw no indication of a halt in the foreseeable future. On the contrary he was reasonably confident of producing another work, Harold Arlen's "Blues Opera" with lyrics by Johnny Mercer, while touring the company for seven months in Australia and New Zealand.

With two productions in its kit, the company conceivably could set off again on a second world tour, showing "Porgy" and "Blues" in tandem.

Not a New Idea

The repertory idea isn't new with Mr. Breen. He planned a Negro company with a package of several such shows before "Porgy" opened on June 9, 1952, at the Dallas State Fair. But the peculiarly rough performance of the past four years gave the company no chance to rehearse a new work. He said, "Keeping 'Porgy' in shape, rehearsing it all the time, keeping the show together—it's been a real wrench. It hasn't been like going from Chicago to Kansas City. The jumps from Paris to Zagreb, from Tel Aviv to Barcelona, from Warsaw to Prague—the company didn't have energy enough left to try."

The Arlen Work

The five to six-week stands on the Australian tour will cut down the incessant rehearsing called for by one opening after another on the European tour. Mr. Breen hoped he'd have time to stage "Jazz Opera." The Arlen work deals with gamblers and chippies in 1880 St. Louis. Once he's ready to launch it, the combination of two shows will let him leap-frog one production over the other from city to city

Leap-frogging is crucial in international touring, Mr. Breen explained. As much as four days and more were often lost between performances jumping "Porgy" from place to place. With another production he can play "Porgy" while the sets of "Jazz Opera" are sent on to the next stop.

Herald Tribune

But there are other considerations, among them China. Although obvious diplomatic matters are still to be settled, the company has been invited to play "Porgy" in eight cities in Red China. Once in the Eastern Hemisphere, the company will find it at least logistically reasonable to make the jump into Red China. Besides, as Mr. Breen pointed out, the company has been considering for several years invitations to play in Japan.

New York

Diplomatic Tone

The diplomatic tone of the company's peregrinations reached a high point in the China invitation. Mr. Breen dealt with Dr. Chang Chi-Hsiang, who is believed to be the only director of the Peking Opera group appearing at the same time as "Porgy" at Paris last year. When he discovered Dr. Chang was also Vice-Minister of Culture of the Peoples Republic of China, he hastily informed him any agreements would have to be worked out through higher channels.

p. 4

The result was a document with all the tone of an international pact, signed by Dr. Chang, Mr. Breen, and witnesses representing culture in both Belgium and France. It led off with a paragraph referring to "the common wish" of both theatrical groups, known overseas as Mr. Breen's Everyman Opera Company and China's Official Ensemble, to reach "closer understanding and a more direct communication between the theater and the peoples of both countries."

It ended with the imposing statement, "The Official Ensemble of the People's Republic of China and the Everyman Opera of the United States jointly recognize and acknowledge that the above invitations are subject to and dependent upon the accord and facilitations and implementation by and through their respective governments." If nothing else, this pact marks a new status for theatrical groups, a height of something or other that should make even Shakespeare and Moliere sit up in their graves.

Aug. 5-20-56

Mr. Breen and the company were continually engaged in this kind of thing. He recalled vividly drinking slivovitz at ten o'clock of a morning with the Bulgarian ambassador to Poland who wanted "Porgy" to open at Sofia. Nothing came of it. But the company had quite enough on its hands without Bulgaria. When it returns here it will have played in forty-nine cities in twenty-eight foreign countries, including three Iron Curtain nations.

What are the international effects of all this? Mr. Breen explained that the most important effects are not likely to be assessed for some time to come. But he did produce translations of the reviews on "Porgy" that appeared in the newspapers of Russia, Poland and Czechoslovakia.

Russian critics were in the main factual, reportorial but lengthy and showed signs of having dug into the background of both "Porgy" and George Gershwin even though they were little disposed to climb out onto limbs.

Soviet Reviews

They seemed prone to such statements as "We, the Soviet spectators, realize the corrosive effect of the capitalist system on the consciousness, the mentality and the moral outlook of a people oppressed by poverty." They took no overt notice, at least, of the obvious contradiction to this Red platitude in the fact the very people who played the roles that gave them a chance to say such things were cultured, urbane, cosmopolitan and scarcely "oppressed."

Mr. Breen recalled the "shock" on the faces of Russians when they first saw Negro members of the company appear at parties in minks and jewels and speaking three languages and singing Rachmaninoff songs in the original Russian. He didn't blame them too much. "They know nothing about us," he said. One theater director confessed to him it was ironical that from a Western and capitalistic country should appear a musical with the very mass appeal the Soviets were trying in vain to come up with.

Polish and Czech critics sang a different tune. In fact, they actually did sing, growing surprisingly rhapsodic. They wrote of "a magnificent popular epic," "magnificent voices," an opera "devoid of pompousness, pathos, cliche," that had "broken with all stiffness and stuffiness and cheap exhibitionism," called it a "black 'Manon'" and one critic said he cried and that "Porgy" was something which would remain in his memory for the rest of his life. This may have had something to do with the fact 500,000 orders were received for 12,000 tickets at Warsaw.

New Standards

But effects of the European performances are not to be measured in terms of international relations alone. Esthetically, too, "Porgy" set new standards. Mr. Breen made it a point to continue the clipping service in Milan for seven months after "Porgy" became the first American company to appear in the hallowed La Scala. The cast got an eight-minute ovation from an audience that is traditionally used to the best.

From his seven-month post-performance clippings Mr. Breen discovered that critics in Italy were expressing irritation at new Italian operas on the ground that they did not have the "life" and "believability" of "Porgy." Admitting he could be beforehand, he wondered if such critical comments indicated "Porgy" may have given opera a new frame of reference. Its tight theatrically credible staging can offer a noticeable contrast to the sight of tenors coming down center, clearing their throats and lifting their considerable chests for their elaborate arias

As to the combined "Porgy" and "Jazz Opera" bundle, Mr. Breen added one promise. If and when the two are in the repertoire, he will bring the company back to home ground for another cross-country tour.

Although "Porgy" has been seen 1954. "Jazz Opera" has never
in eighteen cities here, it hasn't been seen anywhere.
been seen since September,

'Porgy And Bess' Success Another Jewel In Crown Of Pauline Phelps

Defender P.14 Sat. 6-2-56 Chicago, Ill

By ETHEL PAYNE

The gal who covered the waterfront has nothing on Chicago's Pauline Phelps Hill. She's covered the five continents. About the only places she hasn't touched are the North and South Poles and if they can make some concert arrangements there, it's very likely that Pauline may be the first artist in history to sing at both ends of the earth!

Pauline and her husband, George Hill, have been trooping with Porgy and Bess, ever since its revival as a prize American cultural export in 1952. A mezzo-soprano of exceptionally rich tonal body, she has been training and singing since she was 12 years old and was "discovered" by the late Rev. Thomas B.Chapnan. He was then conducting the West Side Harmony Chorus.

Born in Evansville, Indiana, Pauline was brought to Chicago at an early age by her parents, Rev. and Mrs. Gaines Phelps. She went to Englewood high school and upon graduating attended Roosevelt college.

BEGAN EARLY

In her tender years, she was already displaying a great deal of personality and gracious warmth in meeting people, two traits handed down to her by her mother. This helped to attract her to many influential people in the music world. Singing in church choirs — Metropolitan Community — and choral groups — the "Chansonettes," she went to St. Louis and competed with other singers to win a scholarship to Roosevelt from a gospel chorus and choral contest in 1945.

She was twice awarded scholarships by Sigma Gamma Rho sorority. While at Roosevelt, she received a grant to study at the famed Juillard School of Music in New York. During her studies there, she was a paid soloist for one year at the Rockefeller Center church and later at St. Mark Methodist church. In 1950, the NAACP gave her a scholarship to assist her in finishing her course at Juillard from which she graduated in 1951.

Basso George Hill, a fellow student at Juillard, fell in love with both the girl and the voice. They were married in 1951 upon Pauline's graduation. George is a native of Ansonia, Conn., and grew up in New York in an Italian speaking section. He has a natural affluency for languages and is as much at home in Italian and Greek as he is in English.

CHURCH SINGER

As a matter of fact, for years, he sang in the choir of an Italian Protestant church where the services were conducted in Italian and he and Pauline were married in the church. George's great love was the theater, so when Porgy and Bess was revived under a new company with Robert Breen as the producer, both he and Pauline joined the cast.

Following a cross-country tour, the Hills began their long trek which has taken them back and forth across Europe, the Middle East, Australia, South America, Africa, and Asia. Pauline has hung out the family wash in such exotic places as Tel Aviv, Israel; Cairo, Egypt; Belgrade, Yugoslavia; Oslo, Norway; Copenhagen, Denmark; Rome, Italy; Santiago, Chile; Moscow, Russia; and yes even in Monaco!

In Chicago, where they conduct a rescue mission on the Near North Side which is a story all in itself, the Phelps keep a scrupulous record of their daughter's travels. She writes them regularly and her accounts are so vivid that her parents say it's almost like being in the countries she writes from.

Pauline is currently the understudy to Helen Thigpen who sings "Serena." Both husband and wife are looking forward to a concert career when they finish this last tour some time in August. Meanwhile, they have purchased a home in St. Albans, Long Island, N. Y.

Defender P.14
Sat. 6-2-56
Chicago, Ill.

PAULINE P. PHEEPS

Robert Breen, producer of the touring "Porgy and Bess."

'PORGY' IS HAILED IN MOSCOW DEBUT

Times P.32C

U. S. Troupe Cheered for 8 Minutes at Final Curtain —Ticket Demand Heavy

Wed 1-11-56

By WELLES HANGEN

MOSCOW, Jan. 10—A classic American folk opera overcame strange surroundings tonight to find a warm, emotional reception in the hearts of an opening-night Mooscow audience.

"Porgy and Bess" brought high Soviet officials, foreign diplomats and other first-nighters to their feet for more than eight minutes after the final curtain fell on Catfish Row. Some spectators wept; others shouted and stamped their feet, but many weer still almost hypnotized by the melodies of George Gershwin. The first American opera to come to this country since the Bolshevik Revolution was intellectually incomprehensible to many Russians present tonight. But emotionally it evoked spontaneous enthusiasm and appreciation from an audience desperately eager to welcome foreign theatre. New York

"This was unusual and interesting," observed one young woman scientific worker.

A Soviet engineer said he preferred classic opera and thought "Porgy" was too much a "jazz" composition. Nevertheless, he said, he was very happy to see it.

Nikolai Vokhlopkov, artistic director of Moscow's Mayakovsky Theatre, was more exuberant in praising the presentation.

"The standard of directing is particularly high," he declared. "What a tempo! What rhythm! It's splendid!"

1,500 in Audience

Thirteen times during the performance in the Stanislavsky Musical Theatre in the heart of Moscow the capacity audience of 1,500 burst into applause. Once, durin gthe picnic scene in the second act, they laughed heartily.

Robert Breen, director, and other officials of the Everyman Opera Company that produced "Porgy," said the reception compared favorably with anything they have received during the company's wanderings through Europe, the Middle East and Latin America.

More than 20,000 persons have sought tickets for the Moscow engagement, which is scheduled to end Jan. 17. In addition, thousands of applications have been received from organizations and enterprises in Moscow.

A large crowd assembled outside the theatre tonight in the hope of obtaining a spare ticket from someone at the door. They were held at bay by police.

The American colony was led by Ambassador Charles E. Bohlen. In a brief opening speech, Mr. Breen declared that artists of all countries should find "common ground which can spread to other areas." He said cultural isolation should not be tolerated as the result of "temporary international tensions."

MOSCOW MARRIAGE—There may not be any orange blossoms and there may be no wedding beils a-pealing for Americans behind the Iron Curtain. But "Porgy and Bess" is slated for a nuptial ceremony in Moscow. Earl Jackson, who plays "Sportin' Life" and Helen Thigpen, "Serena" of the play, will take the vows. Jackson joined the cast in Athens, met Miss Thigpen in Milan and they were engaged in Sao Paolo.

Jan. 1-14-56

---

2 IN 'PORGY' CAST MARRY IN MOSCOW

Times P.C-5

Find Civil Wedding in Soviet Takes Far Less Time Than Buying a Railway Ticket

Tues. 1-17-56

Special to The New York Times.

MOSCOW, Jan. 16—Two Americans demonstrated today that getting married is about the easiest thing a foreigner can do in Moscow. They showed that wedlock in the Soviet Union can be legalized in a fraction of the time it takes to order a meal or buy a railroad ticket.

Helen Thigpen and Earl Jackson, members of the cast of "Porgy and Bess," now playing here, were married with efficiency and dispatch this morning in a civil ceremony at the Soviet Marriage Registration Office with unnerving name of Z. A. G. S. New York.

A frowning portrait of the late Joseph Stalin and a gathering of photographers who were almost as demanding as those in the United States, were the only witnesses to the brief ceremony besides a small crowd that assembled at a ground-floor window of the office. N. Y.

The couple arrived 2 hours and 15 minutes late, largely because of Miss Thigpen's eleventh-hour efforts to fashion herself a hat of Bogota mink and feathers. The bride wore a black velvet dress with a platinum mink bodice cut so low that the Soviet photographers modestly remarked that their pictures would have to be "doctored" before publication in this puritanical country.

The formalities were carried out by the registrar, Valentina Vasilovna Zurkan, a pleasant-looking woman who said she had been "dispensing happiness" in the marriage office for fifteen years. She usually marries an average of twenty couples daily between 3 P. M. and 7 P. M. But she arrived early today to permit Miss Thigpen and Mr. Jackson to participate in an afternoon rehearsal of their wedding in Moscow's Baptist Church tomorrow. "Ten times," Mr. Jackson quipped, when Miss Zurkan asked him whether he had been married before. "No, never before," he added quickly when he saw her puzzled look.

"Oh, he can't ever be serious," Miss Thigpen said, as her fiancé continued to wisecrack his way through the registrar's questions.

While they were completing the necessary forms the couple were constantly interrupted by photographers' demands that they embrace. When the newsreel camera lights went out during one these interludes, Miss Thigpen disengaged herself in alarm with the words, "no light."

The confusion was heightened by a loud political commentary denouncing the West German Foreign Minister, Dr. Heinrich von Brentano, which was issuing from a public address outlet in the room. Outside a group of Muscovites pushed and giggled.

"Twenty-one plus," the bride replied, when Miss Zurkan asked her her age. There was a hurried conference with an interpreter and it finally was decided that Miss Thigpen's age should be copied directly from her passport to avoid detection.

When the forms finally were completed, Mr. Jackson and Miss Thigpen signed their names, stood up, and embraced again for the photographers. Then they pushed their way through a crowd of curious bystanders.

The whole ceremony took thirty minutes. As far as the Soviet Union is concerned they are man and wife.

Mr. Jackson plays the role of the narcotics peddler, Sportin' Life, and Miss Thigpen plays the bereaved Serena in "Porgy and Bess."

'PORGY AND BESS' IN THE U.S.S.R.

Times

By WELLES HANGEN

Sun. 1-15-56 Moscow.

IN the last three weeks Soviet audiences have had a heavier dose of American folkways and folk art than ever before. Despite the inscrutabilities of much in "Porgy and Bess" for Muscovite or Leningrad theatergoers, the reaction has been overwhelmingly warm and sympathetic. New York,

The spirit of Geneva may lie in tatters but the pervasive Gershwin melodies that distinguish this opera have re-created here—at least temporarily—an emotional bond between Russians and Americans. N. Y.

In a country that makes a fetish of "socialist realism," "Porgy and Bess" has startled and even shocked some Soviet reviewers by its forthright exposition of life and lust on Catfish Row. The pleasure at the departure from neopuritanism of Soviet society seems to have far surpassed any genuine embarrassment over the show's uninhibited eroticism. P. 7-3

The skillful blending of music, dance and pantomime seems to have impressed Soviet audiences most deeply. Accustomed to the exact rhythmical cadence of classical ballet, theatregoers here were fascinated by the Americans' ingenuity in making stage action appear to be the organic outgrowth of music.

Gershwin-Heyward Work Scores in Leningrad And Moscow

Robert Breen, director of the Everyman Opera Company, and Alexander Smallens, Russian-born conductor, have elicited the highest praise for their mastery of what is to Russians a new art form.

George Gershwin has long enjoyed popular acclaim in the Soviet Union. Until now, however, people here knew only his orchestral works and some of his songs. "Porgy and Bess" has enabled them to achieve a new dimension in understanding an old favorite.

Aid to Understanding

There is enormous interest here in things foreign, particularly foreign culture. Without exception Soviet drama critics have said "Porgy's" engagement would help Russians to understand better the contemporary American artistic forms.

Some commentators have felt obliged to draw expected political conclusions from the poverty depicted in "Porgy and Bess." One Leningrad reviewer lamented "the corrosive effect of the capitalistic system." Others have spoken of "the downtrodden" Negroes and "life filled with bitter need, great poverty and small joys."

Nevertheless, such ideological sermonizing has been surprisingly rare. Most persons have accepted the music drama for what it is—an artistic effort to dramatize the folkways of a particular segment of American society in a particular period.

The language is a powerful drawback to understanding, but it probably has been less important than the total unfamiliarity of Soviet audiences with the social framework of the happenings along Catfish Row.

Few Leningraders or Muscovites understood the strange "happy dust" dispensed with such fiendish glee by Sportin' Life. Many actually thought that the little white packets were letters.

The abrupt transition in the picnic scene from a prim religious outing to a bucolic orgy left many Russians confused. Similarly the dramatic scene in which the ill-omened buzzard appears over Porgy's hovel was incomprehensible to most viewers. "It's only the fact," one sympathetic critic observed, "that what they dance has nothing in common with classic ballet or with character dances we are used to, that in the first moment a spectator is disconcerted by a feeling of bewilderment—the more so because the first scene opens with a very primitive—'boogie-woogie.'"

Two Cities

This is a typical observation. Bewilderment was especially noticeable in the first act on opening night in Leningrad when, without programs, the audience was struggling to grasp the thread of the strange happenings on stage.

There was better rapport between the audience and performers when the show opened in Moscow. Russian programs, giving details of the plot, were available and the audience was more familiar with American art forms.

But as Izvestia conceded this week: "Our American guests have shown that original art is understandable for people of all countries."

The Government paper echoed general opinion when it extolled "the ensemble harmony" of the production, observing that the performance "lives and breathes with one life." The originality displayed by Mr. Breen in breaking from the stereotyped operatic devices so familiar here undoubtedly has had tremendous impact.

Huge Moscow crowd charmed by 'Porgy and Bess' wedding

Afro-American P. 7 Sat: 1-28-56
Baltimore, Md.

MOSCOW—In one of Moscow's most colorful weddings, Earl Jackson and Helen Thigpen, members of the "Porgy and Bess" cast, were married Tuesday in a Russian Baptist Church.

More than 2,500 persons crowded into the little church which has an auditorium that seats 1,500. Several thousand more jammed the small street outside of the church.

In attendance were members of the cast, diplomats, movie camermen and members of the press.

* * *

THE CEREMONY, officiated by the Rev. Alexi N. Karpov, pastor, lasted a little over a half hour due to translation of the ceremony from Russian to English sentence by sentence.

Following the ceremony, many of the women cried and others eagerly reached to congratulate the couple as they walked toward the door.

At the end of the ceremony the Rev. Mr. Karpov kissed the bridegroom on the lips and shook the hand of the bride in accordance with Russian custom.

* * *

THE BRIDEGROOM wore brown tails and brown suede shoes and the bride was dressed in a bright yellow brocade, studded with rhinestones, yellow shoes and elbow length silver gloves.

Estin Mignot, a member of the cast, played "I Love You Truly" as the signal for the ceremony was given. The lone trumpet solo was played from a high rear balcony."

Another member of the "Porgy and Bess" cast, Lillian Hayman, sang "Because."

* * *

A MIXED-VOICE Russian choir sang two hymns before the minister prayed and invited Christ to be present.

The same group sang "Two Hands Are Now Before the Lord," following the pastor's instructions for the bridegroom and his bride to give him their hands to hold.

Starting Wednesday, Russian moviegoers will be able to view the wedding in newsreels for the next several weeks.

* * *

THE DAY before Miss Thigpen and Jackson were married in a 30-minute ceremony at the Moscow marriage registration office.

Formalities of this ceremony were carried out by Valentine Vasilonva Zurkan, the registrar, who said she marries a daily average of 20 couples between 8 and 7 p.m.

Asked whether he had been married before, Jackson startled the registrar by replying: "Ten times."

Then, seeing her puzzled look, he said: "No, never before."

"Oh, he can't ever be serious," Miss Thigpen said as her fiance continued to wisecrack his way through the registrar's questions.

* * *

COMPLETION OF the necessary forms was constantly interrupted by photographers' demands that the couple embrace. When the newsreel camera lights went out during one interlude, Miss Thigpen disengaged herself in alarm with the words, "no light."

The confusion was heightened by a loud political commentary over a public address outlet in the room.

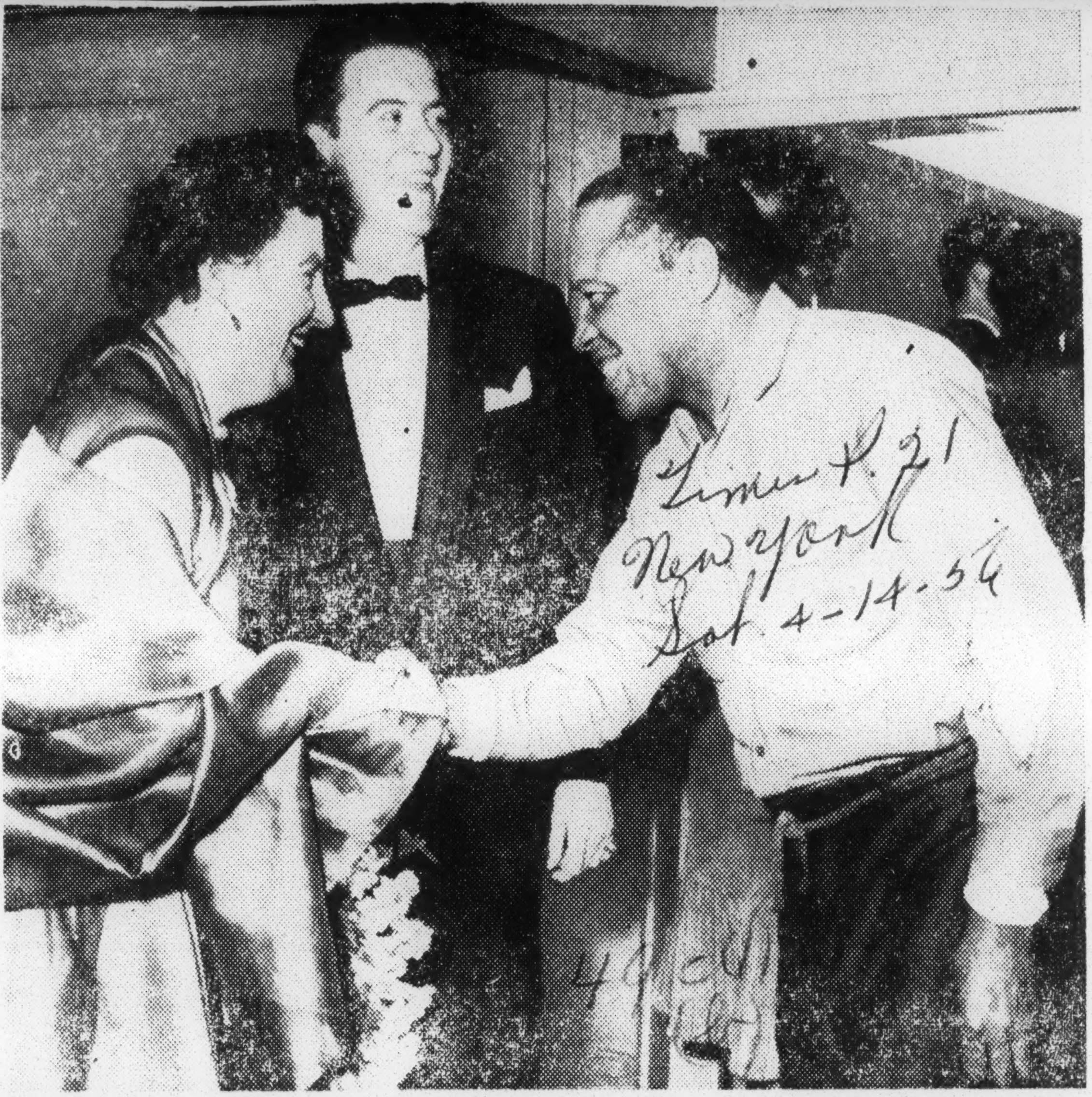
When the forms finally were completed, the couple signed their names stood up, and embraced again for the photographere. Then they pushed their way through a crowd of giggling Moscovites.

* * *

MISS THIGPEN and Jackson arrived two hours and 15 minutes late, largely because of the bride's 11th hour attempt to fashion herself a hat of Bogota mink and feathers.

Miss Thigpen wore a black velvet dress with a platinum mink bodice cut so low that the Russian photographers modestly remarked that their pictures would have to be "doctored" before publication in this puritanical country.

In the opera, Miss Thigpen plays the bereaved Serena and Jackson plays the role of Sportin' Life.



Times P. 21
New York
Sat. 4-14-56

Associated Press

PORGY MEETS A QUEEN: Queen Juliana of the Netherlands congratulating Le Vern Hutcherson, who sings title role, after a performance of "Porgy and Bess" in The Hague.

49c(1) (b) 1956

SING,MAN, SING

Belafonte Show In Rehearsal

Defender Sat. 3-10-56
p.15
Chicago, Ill.

NEW YORK — (ANP) — Rehearsals for the new Harry Belafonte show, "Sing, Man, Sing," began here last Monday under Jay Richard Kennedy for an April 1 opening in Cleveland.

49c(1)

The show, written and produced by Kennedy, tells in words and music a man's search for happiness.

Belafonte will be heard in 18 musical numbers. Soprano Margaret Tynes and dancers Alvin Alley and Mary Hinkson also are featured.

The show's tour will bring it to New York in November.

49c(1)(b) 1956 SING, MAN, SING

Harry Belafonte Returns To Midwest In 'Sing, Man'

Defender P. 18 Sat. 4-14-56

Chicago, Ill.

"Sing, Man, Sing! The Jay Richard Kennedy play starring Harry Belafonte, currently on tour of midwest is drawing raves mostly because of the star himself.

49c(1)(b)

However there are musical greats in cast of the production, now in Detroit and headed for Chicago in mid-May. The Chicago engagement is tentatively set for May 13.

The combination of Mr. Kennedy's writing-directing and production skills and Harry Belafonte's creative artistry assure "Sing, Man, Sing!" audience of an evening of dynamic and thrilling theatre.

Belafonte, the greatest folk balladeer of our time, depicts all the varied stages of man's progress through the songs of man himself, From the Garden of Eden to the Big City Story, poignancy and vital importance all punctuated with humor, drama and a genuine feeling of immediacy.

Depicted in three acts, "Sing, Man, Sing!" is a musical oddyssey of life itself.

The dancing of Mary Hinkson and Alvin Bailey illustrates the tale through the unspoken word and the magic of body movement. The glorious voice of Margaret Tynes coupled with Harry Belafonte's brings understanding to the ear and full enjoyment to the heart.

Belafonte in rehearsal

Afro-American

Baltimore, Md.

NEW YORK—Sing, Man, Sing, the new play starring Harry Belafonte, has gone into rehearsal under the direction of Jay manager, who also wrote and is Richard Kennedy, Belafonte's manager, who also wrote and is producing the show.

P. 4

The musical, originally named The Song of Man, is slated to open in Cleveland April 1, and then move to Detroit April 8.

The group will leave the next week and tour for five more, all one-niters. The date of the Broadway opening is undecided, but it will be late in the fall.

49c(1)(b)

IN THE CAST besides Belafonte are Margaret Tynes, soprano; Millard Thomas guitar; a choir, and a dance group. There will be a full corchestra under Will Loren, music director.

Sat. 3-24-56

Basic theme of the production has been described as "the odyssey of man as told through music starting with Adam and Eve."

Belafonte will sing 19 songs, 12 new and seven standards.

Tribune P. 5

Sun. 5-13-56 Part 7

49c(1)(b)

Chicago, Ill.

Harry Belafonte and his partner in song, Margaret Tynes, in "Sing, Man, Sing." This production opens at the Shubert theater tomorrow night for an engagement limited to two weeks.

49c(1)(b) 1956 SHINBONE ALLEY

Eartha Kitt Lined Up For 'Shinbone Alley'

Herald Tribune p. 17

Jrv. 11-23-56

By Bert McCord

New York

Eartha Kitt probably will return to Broadway next year as co-star of "Shinbone Alley," the musical version of Don Marquis's "archy and mehitabel." Currently in Montreal where she is making a night club appearance, Miss Kitt will come back to New York next week when she expects to sign contracts with Peter Lawrence, who is producing the show.

49c(1)(b)

Miss Kitt, of course, will play mehitabel in the musical which has been fashioned by George Kleinsinger and Joe Darion. For archy, Mr. Lawrence is thinking in terms of Eddie Bracken. Jack Cole may stage the dances.

"Shinbone Alley" cannot go into production before February, as Miss Kitt has an impending film commitment. On Dec. 5, she departs for Africa for two weeks on location with "The Hawk," a film with a Mau Mau background. The remainder of the shooting will take place in London.

49c(1)(b) 1956

TAKE A GIANT STEP

Like Revival of 'Giant Step'

Interracial Play Shocks Critics

CURTAIN GOING UP OFF BROADWAY —FOUR REVIVALS IN PRODUCTION

49c(1)(b)

Courier p.20

Pittsburgh Pa

Sat. 10-6-56

NEW YORK—The second, or revived opening of Louis Peterson's "Take a Giant Step," this time "off-Broadway," found the critics cheering in leaning heavy on their "write hands" wishing it sustaining success.

Quite a different greeting was handeded out three years ago when this Negro authored production hit Broadway itself and its stay was short lived. Opening this time at the Jan Hus Auditorium on East 74th St. under the banner of the New Theatre Company, "Take a Giant Step" was labeled a play which deserves its new chance.

Up in Boston "Too Late the Phalarope" established quite a different reaction. A dramatization of Alan Paton's novel of naked tragedy in South Africa, it was reviewed by critics as having smash hit potentials, but needs drastic doctoring. Starring Barry Sullivan and featuring Ellen Holly plus a large cast, the Paton drama is based on the in betweens of a white man's love for a native girl. Critics wrote that the first night audience let out a surprised gasp when the white hero of the piece suddenly embraces and passionately kisses the native girl, who is real and not painted down for the role.

49
b
16-56
p. 17

Bill Gunn as he will appear in Louis Peterson's drama, "Take a Giant Step," opening at Jan Hus House, Sept. 25.

'Take a Giant Step'

Movies Buy Negro's Play

49c(1)(b)

HOLLYWOOD — Hecht-Hill-Lancaster's continuing search for unusual off-beat story material resulted in the purchase of the Louis Peterson stage play, "Take a Giant Step." This potently touching story revolves around a young Negro boy in a New England town who enters adolescence to face all of the problems of love and racial consciousness.

The picture will be filmed in Hollywood for United Artists release toward the middle of next year. The principle roles will be played by colored performers. Playwright Louis Peterson was signed to prepare the screenplay.

Courier p.20

Pittsburgh Pa

THE ORIGINAL Broadway production of "Take a Giant Step" opened Sept. 24, 1953. Although it was received with the highest critical acclaim, it suffered only from an economically bad theatre season. It is now enjoying a successful revival by the New Theatre Company as an off-Broadway production, where Harold Hecht and Bert Lancaster saw it this week while in New York filming their current picture, "Sweet Smell of Success."

Sat 12-8-56

Harold Hecht said from New York that he plans to give "Take a Giant Step" a London stage presentation next season in conjunction with the Anthony Quayle Company.

Theatre: Second Chance

Times P. 43-C

'Take a Giant Step' by Peterson Opens

Thurs. 9-27-56

By BROOKS ATKINSON

New York

WHEN Louis Peterson's "Take a Giant Step" succumbed to Broadway economics three years ago, many theatregoers felt almost as melancholy as he did.

Thanks to a new company that opened at the Jan Hus auditorium Tuesday evening, Mr. Peterson's tender drama has a second chance. A good second chance in fact. For the intimacy of a small, basement theatre thoroughly becomes an intimate play about the anguish and comedy of Negro adolescence.

49-c(1)(b)

And Bill Gunn plays the leading part with freshness and beauty. You will recall the part of the Negro lad in a small New England town who meets the problems of adolescence all at once—love and death, with racial consciousness thrown in to make his load of youthful troubles almost unbearable.

•

Mr. Gunn is a likable young actor with an easy grace, a ready smile and extraordinary awareness. No one could object if Mr. Gunn sentimentalized the part, for it is in a sentimental tradition. But Mr. Gunn plays it with complete candor and spontaneity. "Reticence" is too severe a word to describe his lack of interest in the pathos of adolescence. But it may suggest something of the respect he has for a manly, honest character who asks no pity from his family, his friends or the world. Mr. Gunn is a gifted actor.

Give the author credit for having written the part as well as the whole play with discernment. "Take a Giant Step" is thoroughly individual, and all the parts are sympathetically written. The part of the crotchety though level-headed grandmother runs away with most of the scenes in which she appears. For she cuts through the temperament of domestic life with the wholesome truths that have to be spoken with a tartness that releases tensions and delights the audience.

But Mr. Peterson is fair to all the characters. Although the father and mother disappoint their son, who has more pride than they have, Mr. Peterson portrays them as generous people. He is not bitter about the white boys who are getting race-conscious. Of course, the scene in the barroom with the businesslike prostitutes is hilarious, it is kept on such a cool, commercial level. Mr. Peterson's humor keeps his play free from the clichés that often seem to be waiting in the wings to take over in case his facility falters.

•

As the director of "Take A Giant Step," Ira Cirker has hacked off quite a chunk of the apron-stage that made the Shakespearewrights famous in the same theatre. Although he, too, has dispensed with the curtain, he has adapted the stage to the needs of realistic drama with a full set of scenery and props by Richard Jackson.

The company is a generally

Bill Gunn

The Cast

TAKE A GIANT STEP, a drama in three acts and seven scenes, by Louis Peterson. Staged by Ira Cirker; settings and lighting by Richard Jackson; revived by the New Theatre Company (Jack Farren, Noah Jacobs and Mr. Cirker.) At the Jan Hus Auditorium, 351 East Seventy-fourth Street.

Spencer Scott	Bill Gunn
Grandmother	Beah Richards
Tony	Frank Dana
Iggie	Paul Stein
Frank	Godfrey Cambridge
Man	Cecil Cunningham
Violet	Frances Foster
Poppy	Anita Cipriani
Rose	Helen Ferguson
Carol	Jennifer Gorgas
Lem Scott	Stanley Greene
May Scott	Hilda Haynes
Christine	Rosetta LeNoire
Gussie	Robert Quinn
Johnny Reynolds	Gene Mora

good one. Beah Richards as the uncompromising grandmother; Stanley Greene and Hilda Haynes as the worried parents; Frances Foster as the most practical of the prostitutes; Rosetta Le Noire as the merciful servant who knows that happiness comes only in snatches—give lively and revealing performances.

"Take a Giant Step" deserves this robust and knowing second hearing.

'Take a Giant Step' back on Broadway after 3 years

Afro-American Sat. 10-13-56
Baltimore Md.

47

NEW YORK—"Take a Giant Step" has been given a second chance on Broadway. And the way Brooks Atkinson, Times columnist, puts it, it's a "good chance."

Bill Gunn plays the leading role in the tender drama written by Louis Peterson. The play describes the anguish and comedy of colored adolescence in three acts and seven scenes.

"Take a Giant Step" folded on Broadway three years ago and opened again last Tuesday at Jan Hus auditorium after a new company was formed.

* * *

MR. GUNN is described as a "gifted actor" who handles the starring roles "with freshness and beauty."

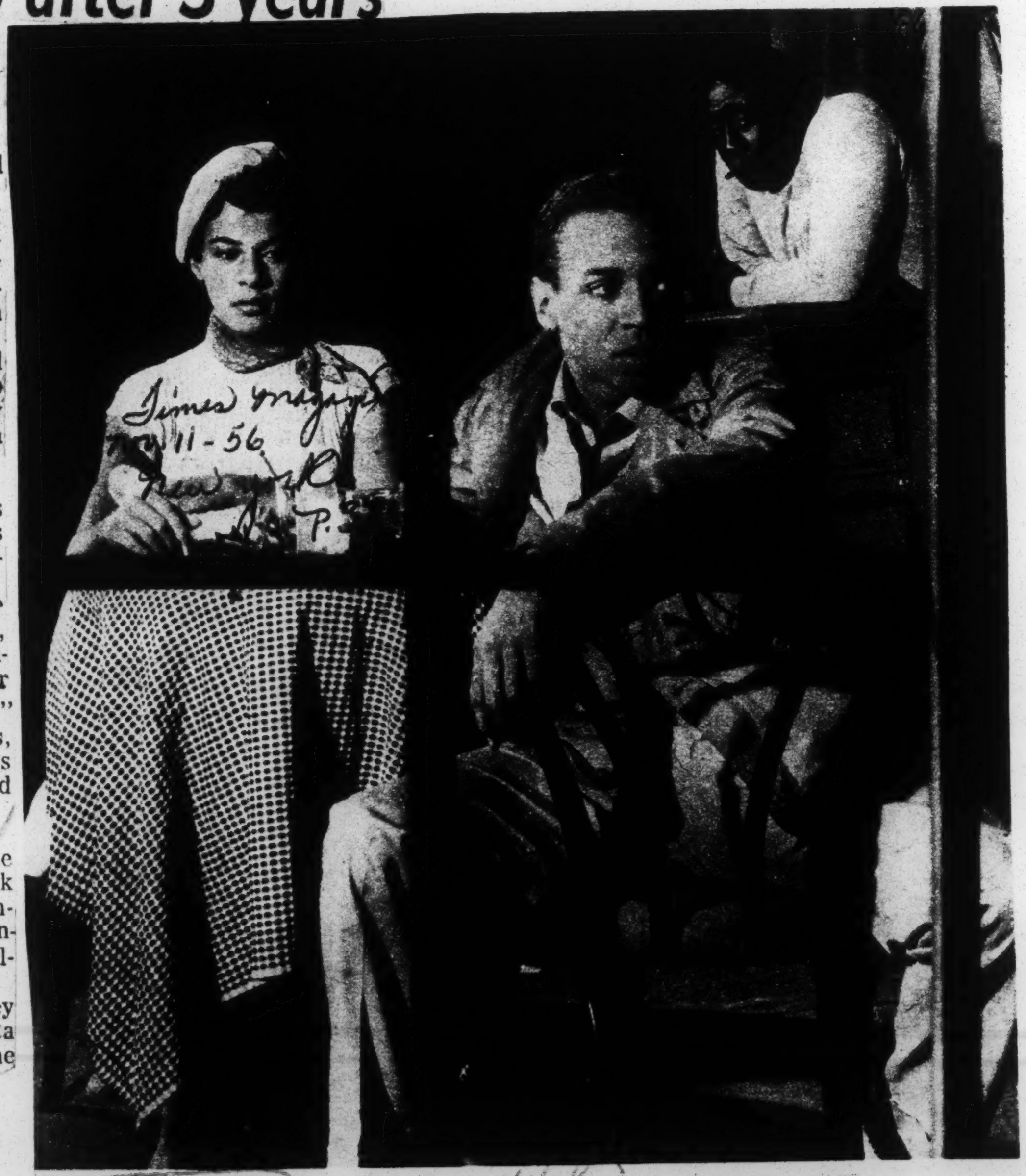
He is spoken of as "a likeable young actor with an easy grace, a ready smile and extraordinary awareness." and an actor with "candor and spontaneity."

In Mr. Atkinson's words, "Take a Giant Step" deserves this robust and knowing second hearing."

* * *

OTHER MEMBERS of the cast are Beah Richards, Frank Dana, Paul Stein, Godfrey Cambridge, Cecil Cunningham, Frances Foster, Anita Cipriani, Helen Ferguson:

Also, Jennifer Gorgas, Stanley Greene, Hilda Haynes, Rosetta LeNoir, Robert Quinn and Gene Mora.



Times Magazine
Nov 11-56
New York
P.

"TAKE A GIANT STEP"—Though praised by the press, Louis Peterson's tender play about an adolescent boy reaching for maturity did not get sufficient attention on Broadway in 1953. At Jan Hus House it is drawing crowds, with Bill Gunn as the boy, Billie Allen as a barroom habitue, and Godfrey Cambridge as a bartender.

49c(1)(b) 1956 TOO LATE THE PHALAROPE

A Pair of Maiden Voyages

Herald Tribune

By JOHN ALLEN

Sun. 10-7-56

New York

One-half hour before "Too Late the Phalarope" enters the Broadway lists ~~this~~ Thursday evening at the Belasco Theater, two young actresses will be applying their make-up, putting on their costumes and gathering their thoughts with the careful determination to present the very best of their abilities to the New York critics. They are Ellen Holly and Laurinda Barrett. and they have never before appeared on Broadway.

The exigencies of opening a show, which have plagued actors since Thespis first tied on the buskin and thumped out of the "tiring room," drew this comment from Ellen Holly, who plays the native girl: "There's so much pressure on that one performance . . . all the good performances out of town don't count at all . . . all the good reviews, and they were very rewarding in Boston, don't count."

She used her graceful hands as an aid to further explanation: "I was very nervous at the out-of-town opening . . . but with the good reviews and the good audiences I feel more comfortable now . . . and this will help when we get to New York."

Too Busy for Nerves

Laurinda Barrett, a slender girl with long, reddish hair who plays Barry Sullivan's wife, had something different happen to her in Boston. "I had only two weeks of rehearsal for the play," she said. "It came up suddenly . . . I was in stock when the call came, and I had to be in New York the next morning . . . I learned the part so fast that I hadn't had time to get nervous . . . what happened was I got nervous two days later . . . I forgot a line at the Saturday matinee . . . and then that night I knew the line, but I cut it . . . I'm trying to think about New York now, but I can't while I'm working so hard on the part."

Both young actresses, who are carefully articulate and fully expressive off the stage, find that one of their main problems is to play inarticulate characters on stage. Miss Holly, who minored in speech at Hunter College, plays a native girl with little or no education; while Miss Barrett, with a broad educational background, plays a simple Transvaal woman whose inability to understand her husband and to express herself is one of the key emotional motivations of the play.

Character Ingenue

Miss Holly, whose dance training is very evident in her graceful carriage, talked about her acting. "I'm young enough to be an ingenue . . . a regular ingenue, but I think of myself as a character ingenue . . . for instance I played the West Indian woman in "The Crucible" at Hunter College . . . and I understudied Salome at the Davenport Theater. . . . I'm not a personality actress . . . that is, I don't try to get by on my personality . . . and as far as my acting goes, I guess I'm more instinctive than technical. . . . I need more experience before the technique will develop."

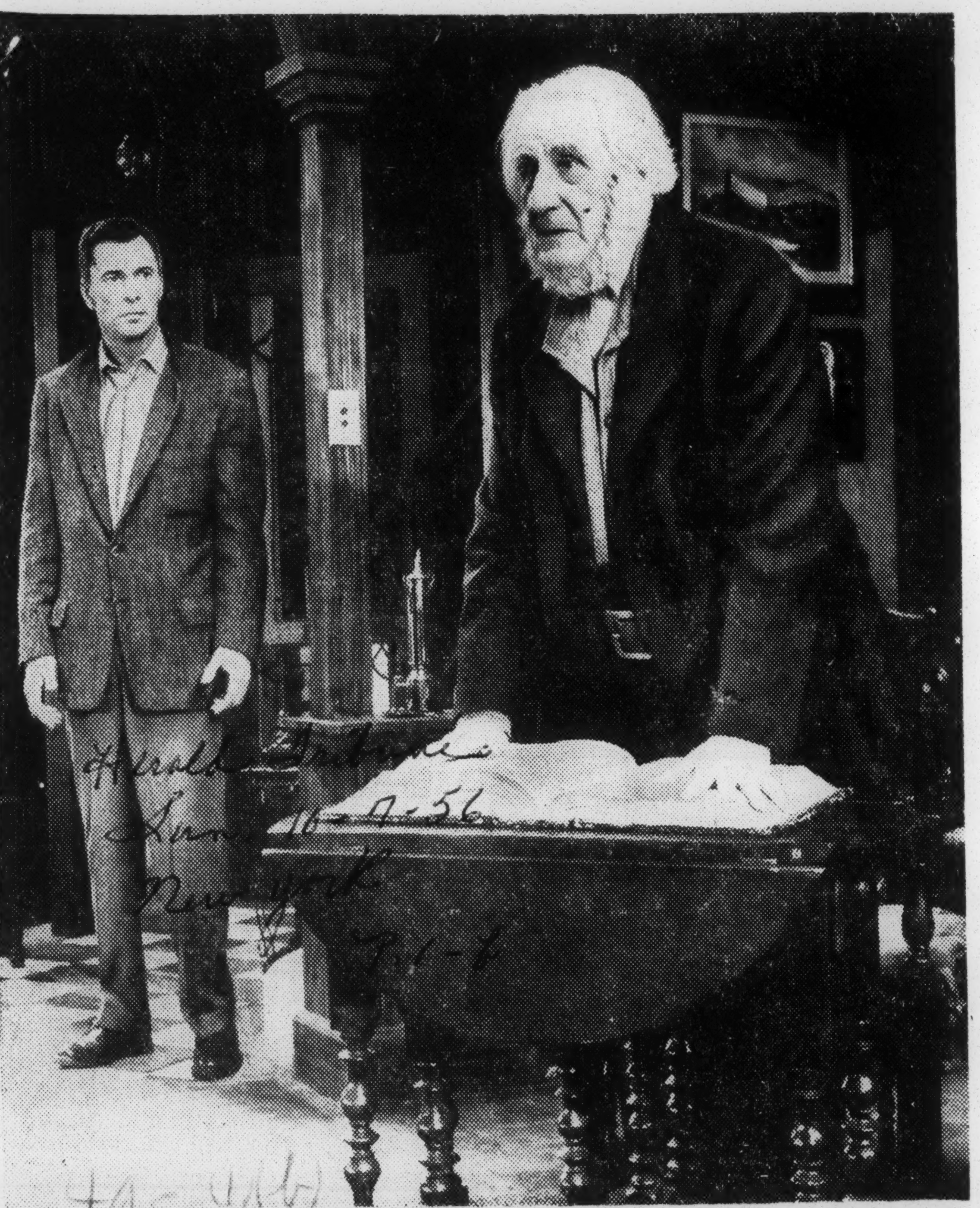
Miss Barrett, the same age as Miss Holly, finds herself in somewhat the same position. "I always seem to be playing parts that are older than I am . . . like Lady Macduff at Jan Hus . . . things like that . . . as to my approach to a part, I can't give any stock answer . . . and this is the first time I've played a contemporary part . . a modern part. . . . I studied at the Royal Academy in London, and they put the stress on the classics and on voice and technique. . . . I've never had classes in New York, but I hope to take them if I can. . . . I did take a little dancing from Hanya Holm, and I want to take more . . . we'll see how the show works out."

Both young ladies are deeply thankful for the chance to work with such seasoned performers as Barry Sullivan and Finlay Currie, and for the fine working relationship they have with director John Stix. "Barry's technique is amazing," said Miss Holly seriously. "He is so precise. And when he gets something new, he holds on to it. . . . I have difficulty doing that . . . it takes me longer to establish something in the part."

"I can't get over Finlay Currie," said Miss Barrett with no small amount of awe in her voice. He seems to do it just right the very first time . . . all he needs is a word, and there it is . . . and they are both so easy to work with . . . you know, it's like tennis . . . when you play with an expert, you play better yourself . . . it sort of raises your sights and gives you confidence . . . and when you think of the responsibility Barry has . . . he has to work with every one in the show, and it really comes down to the main burden being on his shoulders . . . it must be like walking a tightrope . . . and with all the tension of the tryout you know what he did when I forgot the line at the first matinee? He laughed about it . . . believe me, it won't happen again. . . ."

A sidelight to this combination of youth and experience is seen in the fact that Mr. Sullivan's and Mr. Currie's years of experience add up to an impressive eighty-two, while the young ladies who play opposite them can contribute a total of six years, all off-Broadway. This disparity in years of theatrical experience has had the effect of giving the young actresses more confidence in their own ability and thus more confidence in facing the critics on opening night in New York. And as for nerves, Miss Barrett asks a very good question: "Isn't it true that in this business you're nervous 90 per cent of the time anyway?"

Herald Tribune



TOO LATE THE PHALAROPE—Finlay Currie, hands on Bible, invokes a curse against his son (Barry Sullivan), a police lieutenant who has violated South Africa's segregationalist code. This new drama is based on the novel by Alan Paton.

Herald Tribune
Sun. 10-7-56
New York

Making their Broadway debuts in "Too Late the Phalarope" will be Laurinda Barrett (left) as the policeman's wife and Ellen Holly as the native girl.

Alan Paton's 'Too Late the Phalarope,' in N.Y., exposes South African cruelty

Afro-American [illegible] Baltimore Md p.10

Sat. 10-27-56

NEW YORK (ANP) — The viciousness of race hatred in South Africa came to the stage of the Belasco Theatre in this city last week as Alan Paton's "Too Late the Phalarope" opened here.

"Phalarope" deals with a young European police officer of Southeast Transvaal who violates the moral law of the land by having sexual relations with a colored girl.

For this act, the officer is ostracized from society, put out of his home by his father, and a disgrace falls permanently upon the family for every generation thereafter.

* * *

THE PLAY'S setting is novel in that it posesses a fair example of scenic beauty in sections of Africa.

The players present a commendable performance of a true to life current situation, but as was expected colored and native parts were portrayed by white actors, who at their best still seemed to lack some of the necessary emotion for a role of that nature.

Starring in the play are Barry Sullivan as the police officer, Geoffrey Horne, Finlay Currie and a well-rounded supporting cast.

Ellen Holly played the smiling, sex-appealing girl; Laurinda Barrett portrayed the priggish wife of the white police officer.

* * *

THE WHOLE PLAY, touching on a subject regarded by some as forbidden fruit, was in general true to form as living up to the level of the concluding episodes.

"Too Late The Phalarope" is the work of Alan Paton, a white South African, who is regarded as somewhat of a liberal in comparison with the majority of his fellow Boer Europeans.

Paton was instrumental in founding a new political party in South Africa which is expected to attract much liberal support. The play is based on one of his latest novels.

49c(2)(a) 1956

49 (2)(a)

International News

Post & Times Herald

Marriage Revealed

Washington D.C.

The Christmas Eve marriage of Royce Wallace (above), 32-year-old Harlem (New York) night club singer, to Alexander Outerbridge, 34, was revealed yesterday. Outerbridge, owner of a socialite club in Bermuda, says he is being ostracized by fellow Bermudians because of the marriage.

P. 8

Lena to boycott Britons as musicians for act

Afro-American Baltimore, Md.

Sat. 2-4-56

P. 7

HOLLYWOOD — Never again will English musicians accompany Lena Horne on a singing engagement, the beauteous star declared here last week.

Miss Horne, recently returned from a stay at London's Hotel Savoy, said the British musicians who accompanied her during the engagement "just weren't satis factory".

49c (2)(a)

LENA HORNE

49c (2)(a)

A British Ministry of Labor ruling bars American musicians from working in England, presumably because of the Ameribecause James C. Petrillo, president of the American Federation of Musicians, imposes a similar ban on English artists in this country.

* * *

LENA IS slated to return to Europe in April. But, according to her manager, Ralph Harris, any singing she does will not be done in public. Miss Horne expects to be on the continent for six months during which time she will be making a movie.

The singer asserts that there will be no further acceptance of dates in England until she can bring along her own musicians. She has her own pianist, drummer, bass fiddle player and conductor (hubby Lennie Hayton).

"THE MUSICIANS," declared Miss Horne, "are a portent part of my act. And Americans play my kind of jazz.

"There's nothing technically wrong with the British musician," she added hastily, "it's just that jazz, my kind of jazz, is strictly American."

While in London Lena sang at the Victoria Palace on Command. Princess Margaret, in addition to hearing her at Victoria with her sister, Queen Elizabeth, attended one of Miss Horne's public performances and joined in the general acclamation tendered the American star.

--Nat King Cole,

Herald P.17-D

Sun. 2-19-56

Miami, Fla.

Royalty will rule the entertainment roost along the Greater Miami show business bourse this week.

Herald Sun. 2-19-56 P.17-D Miami, Fla.

NAT KING COLE

. . . to reign Wednesday

Nat "King" Cole, one of the top five record artists will reign at the reopened Beachcomber, beginning on Wednesday. On Monday night, Beatrice Lillie, a queen of music and the satirical skit sometimes known as Lady Peel — will draw the elite from the Bahamas, Palm Beach and other lush areas for the first of a fortnight's "Evening With Beatrice Lillie" at the Coconut Grove Playhouse.

Defender Sat. 3-10-56 P. 15

Chicago, Ill.

49c(2)(a)

DOKOTA STATON,, Chicago night club singer, may have improved her "station" in life this week. A talent scout listening to her performance in a night club offered a contract for recording which Dakota readily accepted. "One never knows when a break is coming," was all she could say when deal was completed.

Al Hibbler getting big platter play

P. 7

Afro-American

Sat. 4-28-56

Baltimore, Md.

NEW YORK—Al Hibbler, blind vocalist, is getting an unusual play on wax with four different labels getting out albums on him.

Decca, which now has him on its roster, is issuing some recent slices while Columbia Records is planning a set of Hibbler vocals made while he was with the Duke Ellington band several years ago.

Norman Granz's Verve labe also has sides by Hibbler for a package treatment.

Another album, marketed by an indie label, Original Records, is using masters cut by Hibbler some time ago and is now getting a legal O.K. to determine whether the release is authocized.

Satchmo, Ella Hit Jackpot In California

Defender

Sat. 9-1-56

Chicago, Ill.

By LAWRENCE F. LAMAR

HOLLYWOOD — (NPB) —Famed Hollywood Bowl, the impeccable bulwark to all that is sacred o the eridite and distinctiveness of the classics in both instrumental and vocal music, bowed to King Jazz here this week.

P. 15

When the gates to the closely guarded citadel of the muses and the flute were left temporary ajar long enough to permit Louis Armstrong and his world famed trumpet to enter, it was to signal to the peoples everywhere, that Jazzmania would ensue.

The pre ticket sales to the big

event billed Jazz At Hollywood Bowl, indicated a near sellout. It was that and more. No tickets whatever could be purchased a few moments after the general admission tickets went on sale.

With the great Satchmo and his trumpet, sharing equal billing, was the wondrous Mistress of Song, the inimitable Ella Fitzgerald They were followed in order by Oscar Peterson Trio, Art Tatum and a full star Jam Session. The ball was definitely on.

Evelyn Cunningham

'Unknown' Talent Shows Up During Urban League Guild's Swank Party

Courier Sat. 10-20-56 Pittsburgh, Pa. P. 10

Cunningnam

OUTSIDE OF everybody being good-looking, wearing their best furs and jewels and having an elegant time of it all, the most remarkable thing about the Urban League Guild's swank party atop New York's Rockefeller Center in the Rainbow Room, was the talent.

It's usually a dance affair where everybody smiles, drinks and table-hops. Then they have a short coffee break for the entertainment. It's always smart entertainment and the guests are kind and don't make too much noise while the show's on.

This time, there were just two vocalists. Marian Bruce and Brock Peters. Now, these are not world-shaking names and they are not currently calculated to draw crowds like Belafonte and Kitt.

But every body was receptive to being nicely entertained.

■

THEY INTRODUCED Peters first. He's mostly familiar because of his part in "Carmen Jones." He's got a great big, well-trained voice that seems to carry for miles.

His forte is in operatic, concert music and the guests were rather prepared for him to reel off an aria or two. Which would have been good. But he glided into one of those popular ballads, then another, then a calypso. Unlike so many serious singers making a switch, he did it effortlessly, tastefully and with showmanship. He was great.

They brought on La Bruce, an institution at Urban League Guild affairs. This girl caressed her songs. She whispered them.

She made you fall in love with the person nearest you. She did things with her hands, her eyes, her shoulders, her body, and yet she was never obvious. She gave new meaning to simple songs. She, too, was great.

■

THE WHOLE point is: How come all this really tremendous talent is practically wasting?

Who knows how many hundreds of other Peterses and Bruces are performing during intermission period at benefit dances.

It's frustrating to the listener not to be able to talk about Brock Peters and Marian Bruce to people who have never heard of them.

How infinitely more frustrating it must be to Peters and Bruce.

Count, Fats, Ella, Dizzy Win 'Best Artists' Mag. Awards

Defender Sat. 12-15-56 P. 14

Chicago, Ill

NEW YORK — (ANP) — Frank Sinatra, Count Basie and Fats Domino were voted "Personalities of the Year" in popular, jazz and rhythm and blues music respectively in Down Beat magazine's 20th Annual Music Poll.

Duke Ellington was elected to the Music Hall of Fame.

The survey also revealed Sinatra to be the voters' favorite male singer, with Ella Fitzgerald winning in the female singer category. Other winners were Dizzy Gillespie, trumpet; J. J. Johnson, trombone, Paul Desmond, alto sax; Stan Getz, tenor sax; Gerry Mulligan, baritone sax and Tony Scott, clarinet.

Honors in the piano category went to Erroll Garner. Ray Brown won on bass; Shelly Manne on drums; Milt Jackson, vibes; Art Van Damme, accordion; Bud Shank, flute; Don Elliott, miscellaneous instrument; Joe Williams, male band vocalist; Jo Ann Greer, female band vocalist; John Lewis, composer and Lee Brown, danceband.

The voters' favorite jazz band was Count Basie's and their choice for instrumental combo the Modern Jazz Quartet. The Four Freshmen scored in the vocal group balloting.

Ellington is the Hall of Fame's fifth member. Previous winners were Louis Armstrong, Glenn Miller, Stan Kenton and Charlie Parker.

49c(2)(a) 1956

Defender p. 16
Chicago, Ill.
Sat. 8-18-56

49c(2)(a)

SHAPELY AND TALENTED Willene Barton, sax star and director of her own band at New York's Shalimar cafe, is the nation's femme Lester Young, Johnny Hodges, Illinois Jacquet of what-ever you choose to call her. His Honor, Major Robinson, publicist, says "the gal has as much on the ball as any of the guys I've mentioned."

Courier p. 23
Pittsburgh, Pa.
Sat. 8-4-56
49c(2)(a)

The Big Notes— Count Basie and Duke Ellington are reaching new heights in two different fields. In the dance world the Basie band is considered the biggest attraction in the country. In the new growing jazz festival field Duke has found his proper niche. The Count is off for a two-week session in Las Vegas at the fabulous Dunes Hotel.—Rowe Photo.

FIDLER IN HOLLYWOOD

Advertiser p. 9-A
Montgomery, Ala.
Wed 8-22-56
49c(2)(a)

HOLLYWOOD, Aug. 21 — I had to push my way through a three-deep crowd at Zardi's Jazzland, to catch a glimpse of Count Basie conducting his musical aggregation on the bandstand, from his piano on floor level. There was no problem in hearing the music —I got a full blast of it as I entered the lobby. It was almost like being at one of the studios, or more accurately, several of them at the same time. Basie's jazz lurd a lot of stars to Hollywood and Vine. Elbowing my way to the Count, I greeted Richard Boone, Ben Cooper, Dick Powell and his wife June Allyson, (Dick used to be pretty good on the bandstand too!) Fred MacMurray — another one-time tootler — Mickey Rooney, Mitzi Gaynor, Gary Crosby and Lisa Kirk, to mention just a few. In the words of jazz enthusiasts—"the joint was really jumping!"

Basie was just signing off. We sat at a table to talk. My reason for being there: His life will be made into a movie.

"What," I wanted to know, "is the most dramatic incident in your life that you'd want to see portrayed on the screen?"

Without needing a second thought, Basie said, "if there is one thing that stands out from all the rest, it's gotta be the time my wife Catherine and I found ourselves flat broke, in New York. Our daughter Diane was just an infant. She was sick. I was out of work. I was low as a man could be. Catherine, who is usually pretty game about the ups and downs life dishes out, was beat this time. She said, 'Bill, it's never been this bad. What are we going to do now?"

"WHEN A WOMAN who can go through a lot without complaining, reaches the point where she's licked, there's only one thing to do: Raise her up. I couldn't say things weren't bad. They were. So I did the next best thing: I said, 'honey, things aren't tough for no reason at all. We're just down here now so we can get a good running start on that big climb up again!"

"Then I tried to laugh. But I couldn't. I was afraid I might cry, instead. When Catherine saw that—she started laughing. And the next thing I knew, she was busy trying to cheer me up! Somehow we got our sense of humor together and sure enough, when I went out looking for a job that afternoon, I landed one. It didn't set the world on fire, but it sure pulled us out of the hole. That was about eleven years ago. We haven't been that sad since."

We talked about the different types of jazz he's been associated with since the early days. Basie chuckled. "I don't know where they get all these different names for music. To me it's all one! I con't favor any one style. I like it strong and loud. When we play, we want to play it right out. Music is a happy thing—you've got to sort of shout it from the housetops. You can't do that and be quiet. It's not my kind of music when that happens!"

ONE OF BASIE'S young fans chimed in, "to some people this kind of music is noise, but to a real musician, it's not. Noise is something that bothers you —makes you mad. The Count's music is loud, sure, but it's the kind of loudness that keeps a beat going—it strikes a rhythmic chord in your pulse. If you can't feel it —you're not a music-lover, that's all!"

Count Basie s real name is Bill. He got the royal monicker during a down-and-cut period in Chicago. In order to raise the fare back home to Red Bank, New Jersey, he took a job at a nickelodeon, playing the piano. He sat so proudly and played with such elaborate flourish, the manager referred to him as "Count"—and the title stuck.

He started professionally at the age of 14, having been taught to play by his mother. "I guess I was pretty young to be working," he recalls, "but I wouldn't have it any other way. My folks let me go because they couldn't stop me anyhow. I think, if I'd continued studying, I'd be playing serious music today. I'm kind of glad I did it the way I did. I love what I'm doing and I don't think I'd ever be happy with a straight diet of longhair programs!"

AS I FOUGHT to make a pathway out the place among all those performers I had greeted on the way in, they didn't even notice me as I passed this time. The music had begun. It's full rich reverberating beat drowned out every other sound. My friends didn't see me or anything else. They were listening, enthralled, to the music. When Basie plays, everything else stops. I managed to get out into the street. The sudden blast of comparative silence was dafening!

Call Chicago Hotbed Of Saxophone Talent; Ammons, Griffin Top Lists

P.8 Chicago, Ill. Sat. 10-27-56 Defender

44-B a

Talent agents, the nation over, are referring to Chicago as "Sax town" and with a good reason. The Windy City has fielded the tops in saxational sidemen.

Several seasons ago Fess Williams who was first bandleader in the Regal's 25 year history discovered Sax Brown, a mean artist on the instrument, to add to his Harlem organized band and Brown became the aggregation's star.

Defender P.8 Chicago Ill.

Some years later another touring band came across Gene Ammons and the world knows well the later accomplishments of Gene. He has been known as one of the better sax players and frequently mention as a rival to Ellington's Johnny Hodges and Harry Carney and the Great Arnett Cobb.

And what about Illinois Jacquet? California and Texas may wish to claim Jacquet but fact remains he still refers to Chicago as "home."

Sat 10-27-56

One of the better sax aces is little Johnny Griffin, who like Lionel Hampton is a product of Chicago high school music sources. Johnny was a member of the DuSable band when Lionel Hampton heard him, signed the youth to a contract and featured his talents with the Hampton band. In the same high school band was another "hopeful," Tom Archa who was to go on to greater heights. Archa soon became a favorite with the "bugs" and a much bid after gentleman. The bidders of course, were talent agents contract hunting.

There have been greats of many instruments to get their start in Chicago but the Windy City boasts most of its sax aces. Certainly Lionel Hampton rates with the tops on vibes, drums and piano; Earl Hines who although born in Pittsburgh got his big push in Chicago as pianist and Red Saunders, ace of drummers, to name a few. And of course there is Billy Eckstine, who although considered a top vocalist also rates on horn including the sax.

Yes, just as New Orleans is considered the original bed for jazz, especially the trumpet as played by Kid Ory, Louis Armstrong and the late Joe Oliver, Chicago is rated for its sax contributions to musicdom.

Proof of this is the numerous greats of the horn who have gone on to better things and national ratings. So much so that Broadway agents keep a constant watch over Chicago's amateur musical circles for possible Griffins, Archaias, Jacquets, Ammonses and Browns. And what this group has meant along sax row is a tuneful story.

Evidence of the power of the sax so far as Chicago is concerned may be found on publicity sheets for local dances and concerts as well as along tavern row. The sheets that beckon patrons to the concerts and taverns usually feature a local find. Invariably this "find" is a sax star. Such artists of the sax as Johnny Griffin, Gene Ammons, Sonny Stitt and other local products will be found listed in the feature spots.

There are of course a number of artists of other instruments, King Cole is one, who have gone on to greater things. But inspection of the records will show most of the Chicago "names" that have gone on to greater things, nationally and locally, belong to the sax group.

Chi
Sat 10-27-56

GENE AMMONS

Defender
P.8
Ill

LITTLE JOHNNY GRIFFIN

49c(2)(a) 1956

Platters, just 2 years old, already boast 2 gold records

Afro-American Baltimore, Md.
Sat. 3-17-56

NEW YORK — Perhaps the biggest recording success in many years is that being enjoyed at the moment by the Platters.

P.6

This vocal quintet, although just two years old, already boasts two gold records for making hit tunes that sold over a million copies. And it is now working hard and fast on its third.

49c(2)(a)

* * *

BEHIND THEM, the Platters have "Only You" and "The Great Pretender." At the moment, there is a great demand for their latest release, "Winner Take All." Backed by "The Magic Touch," this new one is expected to equal the popularity of the its two predecessors.

Even the great commotion caused last year by Perezo Prado's "Cherry Pink and Apple Blossom White" failed to match the all - round acceptance of "Great Pretender," which still is holding its own.

* * *

JUST AS remarkable as the success they've enjoyed is the relatively short time the Platters have been singing together. Organized only two years ago by Buck Ram in Los Angeles, the group has been making records for little more than 18 months.

Comprising the Platters are Paul Robi, David Lynch, Tony Williams, Herbert Reed and Zola Taylor. Ram serves as manager of the quintet.

* * *

FOR THE eleventh time in as many weeks, "Great Pretender" as done by the group has been high on the various charts used to determine the leading records of the day.

The weekly canvass of the country revealed that the record is the most popular of any of the rhythm and blues tunes played in 12 cities.

"Great Pretender" was No. 1 on ten of the 12 charts, second on another and fourth in the twelfth locale.

* * *

THE POLL showed the Platters' platter on top in Atlanta, followed by the Clovers' "Hey Doll Baby;" on top in Charlotte, N.C.; where the Cadillacs' "Speedoo" was second; on top in Cincinnati, with the Diablos in second with their "Way You Dog Me Around."

It further disclosed that Los Angeles, New Orleans, La., New York City, St. Louis, Philadelphia and Washington, D.C., rated "Great Prétender" the most generally accepted.

It was second to "Tutti Fruitti," by Little Richard, in Detroit, and fourth in Chicago.

* * *

IN ADDITION to these commendations, "Great Prentender" held the No. 1 slot on the "National Juke Box" radio program by the Music Operators of America.

On a recent nationally-aired program, "Great Pretender" led such favorites as Eddie Fisher's "Dungaree Doll," Nelson, Riddle's "Lisbon Antigua," and Patti Page's "Go On With The Wedding."

Afro-American
Baltimore, Md.
Sat. 3-17-56
P.6
49c(2)(a)

TWO YEARS, TWO TOPPERS—The Platters, formed two years ago, already boast two big selling records, "Only You" and "Great Pretender"

49c

Roy 'Digs' Ink Spots; Tears Erase 'Em

Combination Of Old Missed And Needed, He Says

By ROB ROY

The Ink Spots, for years the nation's favcrite singing four, have grown numerically, unit wise, but that bell ringing potency that once was has dimmed.

P 8

There will always be an Ink Spots, in memory. And there is reason to suggest the story should end here. When oldtimers in baseball ask where is Babe Ruth, current crop will present Mickey Mantle. Red Grange is gone, so is Big Jim Thorpe but there are others provided with helmet and footballs and the allstar performances continue. Nor is Mantle deprived of a bat, same wood that Ruth propelled for distance clouts.

Defender

Chi Daily

In case of the Ink Spots the story is different. Gone are Bill Kenny, his ring; his tenor voice and the basso of "Poppy" Jones as a combination that made the singing group masters of their trade.

Sat. 10-27-56

What remains of this once great combination is scattered to the winds and moving solo wise in an effort to keep alive the name that was once magic. There are a trio of "Spots" now. One each directed and starred in by Bill Kenny, Deek Watson and Charles Fuquay, respectively. Not one of them can match in individual brilliance what the trio offered as part of a combination that included them.

In solo efforts to satisfy the appetite oldtimers still have for the past performances of the original Ink Spots the present singers reach back for the old numbers like "If I Didn't Care." The effort is there. The perfection isn't. It is a game attempt to do the best one can with what one has. The best either of the several groups, Kenny's Ink Spots, Deek Watson's Ink Spots and Charles Fuquay's "New Ink Spots" hardly compares with performances of the original.

The current groups of Ink Spots are tuneful, have the know how and combine several capable artists in their quartets. Kenny's "Spots" still present the singing voice of Bill; Deek Watson's soloing in "Don't Get Around" is same as when he performed it with original group and Fuquay is the same artist who made up one fourth of the original.

However lacking is the smoothness of perfection that maintained in the original. Rock 'N Roll wasn't born in the days of the original Ink Spots and as a result there can be no comparison made of efforts of the groups with this style.

Perhaps this explains the success the Deek Watson group has with such numbesr as Hound Dog in which they excel. There can be no comparison with the groups redition of Rock 'N Roll numbers in its presentation as a first timer, since this story deals with Ink Spots past and present.

There have been other great quartets to pass from the scene when Father Time set in. Not so with the Ink Spots who are still in their prime. What happened? They decided to split and in doing so cut short the reign of a kingly crew that should only be minus the late "Poppy" Jones.

There is territory enough to field a trio of Ink Spots. And there is always a chance that talented groups such as the trio of current "Spots" will hit upon right trail up the ladder, with the new trends in singing. But comparisons are odorous and that is the position the "newly formed Ink Spots" put themselves in when they attempt to recapture fame individually what was once theirs collectively using original tunes.

HERE IS Deek Watson, 2nd from top, and his Ink Spots currently on tour of the nation. Deek's substitute for "Kenny" is Lorenzo Conyers who boasts an acceptable falsetto tenor voice.

P.8
Defender
Chicago Dal.
Sat. 10-27-56

BILL KENNY, seated, is shown with his wing of "Ink Spots" that doesn't include Deek Watson. Bill, of course, is star of this one.

HERE IS the original Ink Spots group that included both Kenny and Watson that set the world on fire for many seasons.

49c(2)(a) 1956

'LOVE'S THE ANSWER'

Afro-American

No NAACP for Pearl Bailey

Sat. 6-16-56 P. 1

Baltimore,

49c(2)(a)

By CHESTER M. HAMPTON

"Miss Bailey, are you an NAACP member?" Md.

"You just lost a customer," retorted Pearl Bailey to this interviewer at a Park Plaza press luncheon held in honor of her and "That Certain Feeling," a movie starring Miss Bailey which opens here June 27.

"I don't believe in memberships and groups," she continued. "I think love is the answer; you should love everybody.

"They should take the 'C' out of that name — just make it the National Association of People."

(A white woman reporter nodded in sympathetic agreement.)

"When you help your fellowman, you help everyone," she said. "Live it a little more instead of just talking about it."

* * *

(THE INTERVIEWER assumed that by "it" she referred to her doctrine of "love.")

"I don't like to get into racial issues," she concluded (for the time being).

Getting back to the picture being plugged, she said:

Afro-American

"This is the funniest picture you've ever seen. It's a family picture.

"I feel so proud to be a part of it." P. 6

The interviewer asked: "What role do you play in the picture Miss Bailey?"

"I'm maid to George Sanders."

* * *

NOTING THE reporter's half-smile as he jotted down this information, she continued hurriedly:

"But it's more than a maid . . . it's not just a maid . . I do the narration of the picture . . . it's not just a maid part . . . the audience sees the whole picture through the maid's ("Gussie" is the name) eyes.

"The maid sets the situation . . . I'm in every scene . . . it's not just a maid."

* * *

BEFORE THE luncheon, as Pearl Bailey pulled up in her sleek, black Cadillac convertible in front of the Park Plaza, a side-walk crowd of dowagers and business men beamed a happy welcome.

"Hello, Pearl. I've seen and enjoyed you many times on television," said one summer-suited, fiftyish businessman.

And, "Isn't she wonderful?" gushed one matron in an 'aside' to another.

Dressed in a summery, flowered dress of brown, Miss Bailey flashed that gracious grin from her handsome face in acknowledgement of the tributes.

Her slim (though well-endowed) figure was also a subject of comment—as she swept into the lobby, one (plumpish) matron remarked at large:

49c(2)(a)

* * *

"SHE LOOKS thinner than she does on TV. I wonder what her diet secret is?"

When this interviewer put this question to her later at the luncheon, she replied:

"What's the secret? Just be happy, be contented. Nervousness makes you eat a lot. When you're happy, you'll notice you don't eat as much.

"I don't have any special diet. When I want to eat, I eat . . . I eat a lot of beef."

For the luncheon, she wore a blue flowered dress with a w-i-d-e navy-blue hat. At her throat was a lustrous string of pearls.

* * *

"DO YOU wear pearls as a sort of trademark?"

"No," she answered, "Pearls never seemed attractive to me. I've just had these a year and they are the first real ones was wearing was given to her by the "House of Flowers" cast in which she appeared as "Madame Fleur" last year.

* * *

HOW DID she break into the entertainment world?

"Accidentally," she replied. "We were living in Philadelphia and my mother sent me after my brother (Bill Bailey, hoofer, evangelist) who was coaching the chorus line at a local theater.

"When I got backstage, he told me to go on home and brushed me aside. I got mad and decided to get even with him. That night was amateur night at the theater and I decided to get on stage just to embarass him.

"To my surprise, instead of embarrassing him, I won, and I've been at it just about ever since."

That was twenty years ago and during the early stages of her career she sang in Baltimore at the Merry Go Round, the Royal Theater and the "Old Astoria."

After her appearances in Baltimore, Miss Bailey left for Washington where she sang before President Eisenhower at the Press Photographers Ball, and held a press conference.

* * *

DEPARTING from its usual 'white-only policy, the Park Plaza allotted Miss Bailey and her traveling companion a room to "freshen up" and change clothes in before the luncheon.

Perhaps this courtesy was in deference to the fact that the noted singer ("Don't call me a comedienne") was playing the role of maid in "That Certain Feeling"—

Although she was accompanied by her companion, she drove from New York by herself.

"I don't trust woman drivers" she quipped when asked why her companion did not drive.

"What is the name of the lady who drove down with you, Miss Bailey?"

"Oh — she's just the girl who travels with me . . . you know."

Bob Hope Heads Show At Dinner Thursday

Sunday Star P. 29-A

Washington, D.C.

Comedian Bob Hope heads the stellar cast assembled to entertain President Eisenhower and other guests at the annual dinner of the White House News Photographers Association Thursday night. The show will be at the Sheraton-Park Hotel.

Pearl Bailey, a popular TV, stage and night club entertainer, will be in the cast. The Hollywood contingent includes Jane Powell, singing motion picture star; Vic Damone, recording artist; Leonard Pennario, concert pianist, and Mario and Sheila, dancers.

49c(2)(a)

The show has been arranged through the cooperation of Clarke H. Wales, secretary of the Studio Publicity Directors' Committee of the Association of Motion Picture Producers. It is being directed by Joel Margolis, manager of Loew's Capitol Theater.

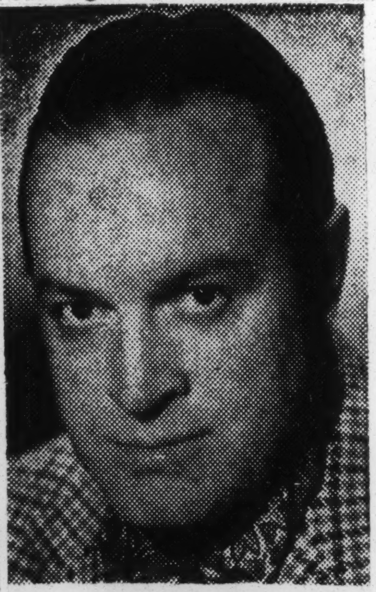
Sun. 6-3-56

Photographers and ther guests will be entertained during dinner by the United States Navy Band, conducted by Comdr. Charles Brendler. Featured with the band will be its newly organized choral group, making its first public appearance.

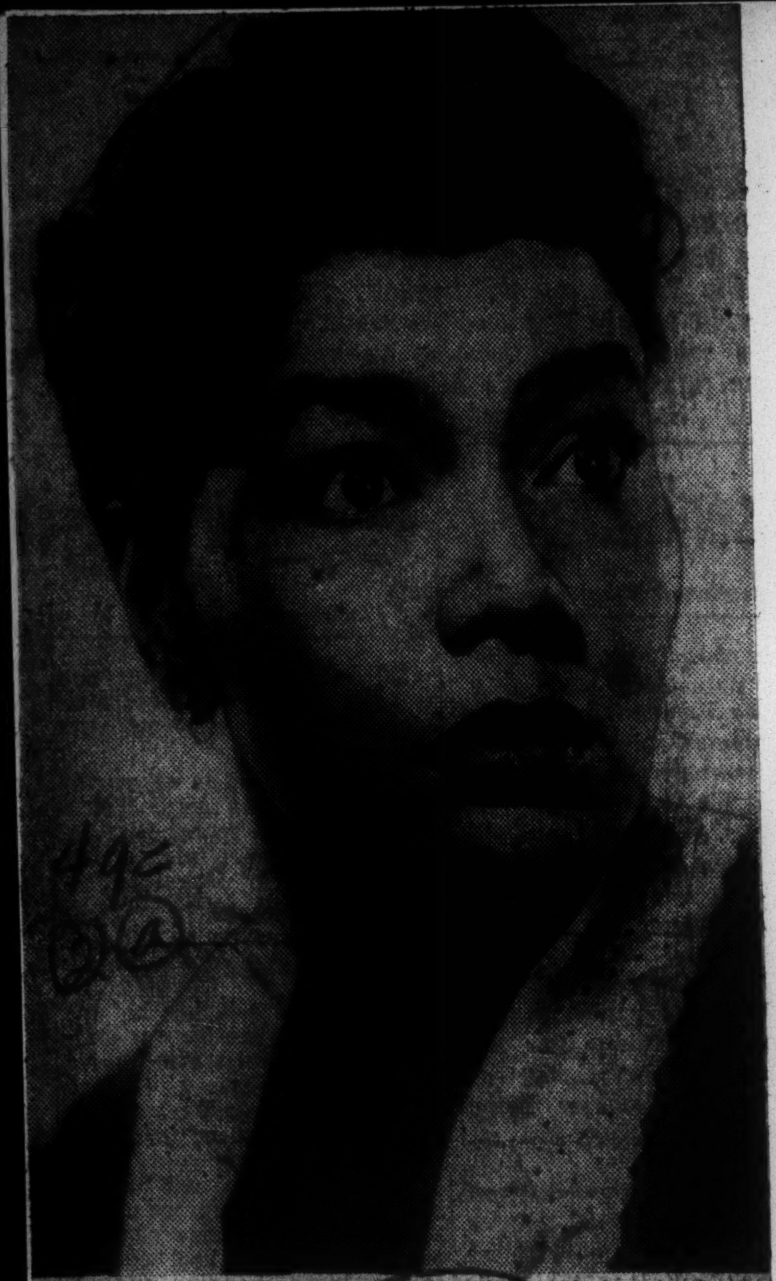
Music will be supplied by Sidney and his NBC orchestra.

Clarence Ellis, of Warner-Pathe News, is chairman of the dinner committee.

PEARL BAILEY
She Will Sing



BOB HOPE
Master of Ceremonies



PEARL BAILEY

49c(2)(a) 1956

Lena Horne, Lurlean Hunter star in new album series

Afro-American Sat. 3-10-56
P.12

NEW YORK—Lena Horne, international singing favorite, and Lurlean Hunter, one of the great potentials in the entertainment field, are featured in a unique RCA Victor album series, "Meet The Girls."

LURLEAN HUNTER

Baltimore, Md.

Nine albums by nine of the label's top female artists have been released simultaneously.

The Horne offering, "It's Love," showcases eleven of the legendary star's best disc sides, all revolving, of course, around the album's title. Lena returned to the pop division last year to wax some of the greatest sides of her career.

49c (2)(a)

* * *

THE UNIQUE style of Hunter, who has been acclaimed as a "singer's singer," is highlighted in "Lonesome Gal." In her contralto voice are elements that never could be defined simply as jazz, pop or folk tunish. The 28-year-old Chicago girl, who does not read or play music, has mastered the intricacies of night club singing.

Other artists featured in the "Meet The Girls" release are Kay Starr, Jaye P. Morgan, Dinah Shore, Gwen Verdon, Barbara Carroll, Teddi King and Martha Carson. All but one of the girls are vocalists. The exception, Barbara Carroll, is a modern jazz pianist.

Lena slices Britain off Europe tour

Afro-American
Sat. 3-10-56
P.12
49c(2)(a)

NEW YORK — Lena Horne, who leaves in April for a several-month European tour which is to include a film has refused to accept engagements in Britain.

Baltimore, Md.

Her decision is in protest to the British musicians' union ban which does not allow her to bring her regular accompanying musicians to England.

Miss Horne's manager, Ralph Harris says, "Lena feels she is not at her best without her own men ... The decision applies to Britain only, as it is the only country involved where such action is necessary."

Lena plans to play France, Italy, Belgium, the Scandinavian countries, possibly Greece, and other locations.

Ethel Waters Old Discs To Be Reissued

Defender P.15
Sat 3-10-56
Chicago, Ill

Ethel Waters is among the famed entertainment personalities of the past quarter-century who can be heard in the new series of Label "X" Vault Originals.

49c(2)(a)

The heyday of her topflight career in night clubs and revues is recalled in the original version of many of the early favorites which first brought her fame.

Featuring famous show business names of the past and present recorded at early high points in their careers, the new series from the fabulous musical treasurehouse of the RCA vaults also features such alltime greats as Bing Crosby, Rus Columbo, Gertrude Niesen, Ethel Merman, Fred Astaire, Helen Morgan and Fanny Brice.

The Label "X" 12-inch Vault Originals have been reprocessed.

Against Pan-American

Fitzgerald, Granz Gain In Bias Case

Courier Sat. 2-11-56 P.21
Pittsburgh, Pa.
49c(2)(a)

NEW YORK—The United States Court of Appeals (New York Division) last week ruled against Pan-American World Airways in a discrimination case in favor of Ella Fitzgerald, jazz impresario Norman Granz, the singer's secretary, Georgianna Henry, and her pianist, John Lewis. This upset the District Court decision which dismissed the case on technical legal grounds without trial in July, 1955.

The incident which brought about the charge of discrimination took place while the plaintiffs were en route from San Francisco to Sydney, Australia, aboard a Pan-American flight.

When the aircraft stopped in Honolulu, Hawaii, on July 19, 1954, Miss Fitzgerald, Miss Henry and Mr. Lewis alighted from the plane. When they returned to reboard, agents of the airline refused to permit them to return to their first-class seats. The plane left without them, making them miss their scheduled performance.

This action so enraged Granz, who had booked the Australian date, that he filed suit against Pan-American, charging " . . . unjust discrimination and undue and unreasonable prejudice and disadvantage . . . " Wh[illegible] the lower court dismi[illegible] case he immediately [illegible] to the United States [illegible] Appeals. Now that the three judges of that court h[illegible] aled in favor of the plaintiffs, the case reverts to the lower court for trial.

Meanwhile, Granz has switched to another airline, and to show their appreciation, Scandinavian Air Service has scheduled a special flight on Feb. 15, named the "JATP Viking," which will transport the performers of "Jazz at the Philharmonic" directly from New York to Oslo, Norway, where they'll play the first concert of their three-month European tour.

The unit will also be gifted with perfume and other items by SAS who have made the flight strictly first-class.

The "Jazz at the Philharmonic" troupe includes Ella Fitzgerald, Illinois Jacquet, Roy Eldridge, Dizzy Gillespie, the Oscar Peterson Trio and the Gene Krupa Quartet. It will play in approximately thirty major cities of eleven countries which include Norway, Sweden, Denmark, Holland, France, Germany, Switzerland, Austria, Israel, Yugoslavia and Italy.

Roy Hamilton stricken, sing career in danger

Afro-American Sat. 6-16-56
Baltimore, Md

49c (2)(a)

ROY HAMILTON

NEW YORK (ANP) — The fabulous crooner, young Roy Hamilton, last week was confined in New York Hospital for an indefinite period. It was learned from a close source that he is being treated for tuberculosis in its early stage. It followed pneumonia.

49c(2)(a)
P.6

"He will be cured all right, but he won't be able to sing for months," a spokesman stated.

Young Hamilton was discovered about two years ago by a Newark disc jockey. The 26-year-old former amateur boxer from the New Jersey metropolis was singing at minor night clubs. He subsequently made a rapid climb. He became the favorite of bobby soxers and his recordings hit No. 1 spot in the nation and sold millions of records.

* * *

FINANCES WILL hardly be a problem for the former amateur boxer who became the baritone idol of teenagers. He estimates his income "has been somewhere between $150,00 and $200,000 gross."

He considers his biggest success "You'll Never Walk Alone" and "Ebb Tide." The latter sold over a million.

"I'm going to take a rest in the country after I get out of here," he said. "I think I'll be back singing in a few months.' It was reported that he would soon make an important announcement regarding retirement from show business.

Davis, Horne, Belafonte Win 'Dinahs'

49c (2) (a)

Courier P. 21

Pittsburgh, Pa

Sat. 5-12-56

'Dinah' Winners—Sammy Davis Jr., Lena Horne and Harry Belafonte, left to right, hold "Dinahs" in recognition of the Diners Club's annual awards to the nation's "outstanding night club acts for the past year." More than 1100 newspaper columnists and drama editors were polled. Davis nailed down nearly one-third of the entire voting in his classification to win for the second straight year. Diners' vice president is making the presentation to Belafonte.

49c (2) (a)

News & Observer P. 10 Sec 2

Sun. 5-20-56

Raleigh, N.C.

HERE THEY ARE—The top Rock 'n Roll artists in the country will appear in person at Memorial Auditorium Wednesday night in "The Biggest Rock 'n Roll Show of '56." There'll be two shows, at 7:45 o'clock and 10:15 o'clock. Probably the most outstanding star in the show is Bill Haley and His Comets. Haley's recording of "See You Later Alligator" has been among the Top Ten for many weeks and his just-released "Rock" is proving popular. Other top artists in the show include Clyde McPhatter, LaVern Baker, Big Joe Turner, The Teenagers, The Teen Queens, Bo Diddley, The Drifters, The Flamingos, The Colts and Red Prysock and his Rock 'n Roll Orchestra.

49c(2(a) 1956

Benny Goodman, King Of Swing, Praises Negro Musicians Who Helped Him To Fame

Globe

P. 8

Fletcher Henderson, Teddy Wilson And Lionel Hampton Lauded For Parts They Played In Helping Famous Jazz Clarinetist To Fame And Fortune

Fri. 2-3-56

Three top-flight Negro musicians played important roles in the "Benny Goodman Story", and as a matter of fact, there would probably be no story at all—not in cinema—had not the great clarinetist teamed up with there three great stars.

"THE BENNY GOODMAN STORY" (1-H)

TEDDY WILSON

"THE BENNY GOODMAN STORY" (1-G)

LIONEL HAMPTON

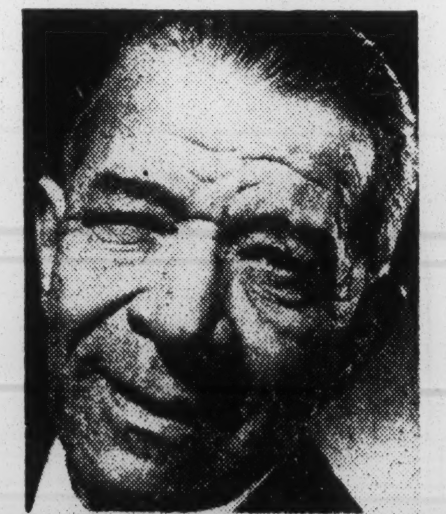
Source of this contention is none other than Benny, the man himself. Benny tells the world that he was once on the verge of breaking up his band because he could an nture book of arrangements for Goodman.

Nashville Tenn

Shortly after the Henderson arrangements, Benny brought in the great Gene Krupa, who added just what the famed clarinetist wanted for the rhythm section.

Goodman took a very bold step when he hired Teddy Wilson. He had known Wilson for several years, but never realized how great he was at the ivories until he heard him one night at a party. Benny was so well pleased with Wilson's style until he took his clarinet in hand for a little jam session. As a result of this impromtu performance, Wilson was asked to cut a disc with the Goodman Trio.

Benny and his bunch were now playing the Congress Hotel in Chicago, and some of the folks were asking about Teddy. Goodman admits that he was somewhat skeptical of adding a Negro to his band, with bigots being as they were, he did not know just how things would pan out with a Negro playing from the same bandstand with white men. But Benny had the nerve to take the step, since, he said, Negroes had been his musical pals for years. After all, he reasoned, Negroes had found the kind of music he loved to play, so why not give them a chance to play it the same as he and his white friends?


"THE BENNY GOODMAN STORY" (1-J)

EDWARD "KID" ORY

Hampton came to the band about a year later from a California job. Hampton, who is nifty on both the drums and the vobraharp, immediately became a regular like Wilson. Hampton rounded out the famous quartet.

Goodman makes it clear, however, that his employment of Negroes in various capacities with his musical unit was due to his desire to get top-rate musicianship. not find that "something" for which he had been looking.

Fletcher Henderson, Teddy Wilson and Lionel Hampton were the three guys who played such important roles in the rise of the King of Swing. First. it was the arrangements of Henderson which made the band click; then came along Teddy Wilson, the wizard on the ivories, followed by Lionel Hampton, with his exhilarating vibraharp escapes.

In a recent magazine article, Benny reveals that Fletcher did some nifty arrangements for his bunch at the unbelievable price of $37.50 per number. Fletcher developed He just wanted to find the best man for the job; so that was that.

"The Benny Goodman Story" is full of original music played by the trio and quartet. The movie tells how the trio was born. and how the quartet was born, also

For the picture, Wilson, Hampton and Krupa have been engaged by Universal-International to play themselves. Both the trio and quartet are heard in tunes which made them world-famous.

Belafonte Praised By Chicago Critics

Call P. 9 Fri. 5-25-56

Kansas City, Mo.

CHICAGO. — (ANP) — "Sing. Man, Sing," one of the most memorable musicals to hit Chicago in recent years, began a two-week run at the Shubert Theater last Monday with a brilliant interracial company of 45 entertainers headed by Harry Belafonte.

The show, which is on a pre-Broadway tour, is a personal triumph for singer Belafonte, director-writer Joe Richard Kennedy and musical director Will Lorin.

Stars Throughout

Belafonte is continuously present in the 19 numbers—some of which are traditional—relating musically how man has searched for happiness since creation.

When the handsome Belafonte sings, his whole personality enters the song. His face lights up, his agile body ripples and flows with it, his husky baritone voice makes the song memorable.

He was at his best in the lament of a homesick man, "Contagious, as The Prophet," flaying the others, who seem to represent mankind, into a white-hot pitch in "The Flood," which was equal in contagious excitement to "The Saints Go Marching In," as he did in his last Broadway show.

Soprano Margaret Tynes supports Belafonte in duets, and the mood of the show is further projected by an expressive Negro dance team, Alvin Ailey and Mary Hinkson.

Good Choral Backing

Belafonte and Miss Tynes had some lovely harmony in the soft "Eden Was Like This" and "Once Was a Dream."

The well-trained chorus and guitarist Millard Thomas furnish background music, and actor Michael Evans addresses the audience between numbers with witty remarks on man. This is all extraneous as an excuse to let Belafonte stand out front and sing. But he needs no excuse. He is a great artist. Whether riding high in the hypnotic drive of a calypso or welling up with love or loneliness, he is master of the song and himself.

The closing song, "I Found Me," a dissertation on the brotherhood of man, was a pompous sermon which sought to disguise itself in a mannered attitude.

"I don't want a handout, I just want a hand," says Belafonte as a beggar. "Get lost, brother," snaps the other man. "We're all lost," cries a deep voice in the background, then the members of the interracial company get hep to the solution and clasp hands and slap shoulders like mad.

Duke Ellington, Basie, McRae On Chain's Program

Defender P. 7

Chicago, Ill

Sat. 4-14-56

NEW YORK — Starting before noon and continuing, after a brief break, into the night CBS radio will offer a quartet of top sepia artists on a trio of programs.

At 11:05 the Robert Q. Lewis show will present tunesational Carmen McRae in several numbers including her latest recording, "Tonight He's Out to Break Another Heart." Miss Rae, a great artist, has seen her talents recognized more and more since appearing in a duet with Sammy Davis, jr., on a record that has been among the top sellers.

The 9:00 p. m. "Rock 'N' Roll" show which stars Count Basie will show off the Count in several numbers including his ever popular "One O' Clock Jump." On the same program listeners will get a tast of the singing of LaVerne "Tweedle Dee" Baker, who is also popular with pop listeners. The Teenagers, a singing group of class will also be heard on the program. King of "Rock 'N' Roll" presenters, Alan Freed will emcee the show.

THE DUKE TAKES OVER

Immediately following this show Duke Ellington, the jungle rhythm king moves in for half hour as star of "Basin Street Jazz." This program, aired from New York's famed nightery, "Basin Street" is one of the most popular and listened to spectacles on the air.

The Duke has arranged a number of new tunes, some to be recorded, for this program. He will also present several oldies that have so long been favorites which the music jungle rhythm dished out by the artists who make it tops with the nation's disc buyers and juke box fans.

49 c ② ⓐ

Defender P. 17
Sat. 4-14-56
Chicago, Ill.

SARAH VAUGHAN was in her dressing room at Zardi's in Hollywood when news came that her traveling companion, Daisy Richards, had been awarded $135,000 judgement as result of an auto accident while riding with Miss Vaughan's bassist, Joe Benjamin, on a turnpike near Boston in 1954. The car got out of hand, crashed into a tree and Miss Richards received injuries that has had her paralyzed since. Question is: Who'll pay the money, Benjamin or the insurance company?

49c(2) (a) 1956

Hails Duke Ellington

Courier

Count Basie Takes Crack at Jazz Myths

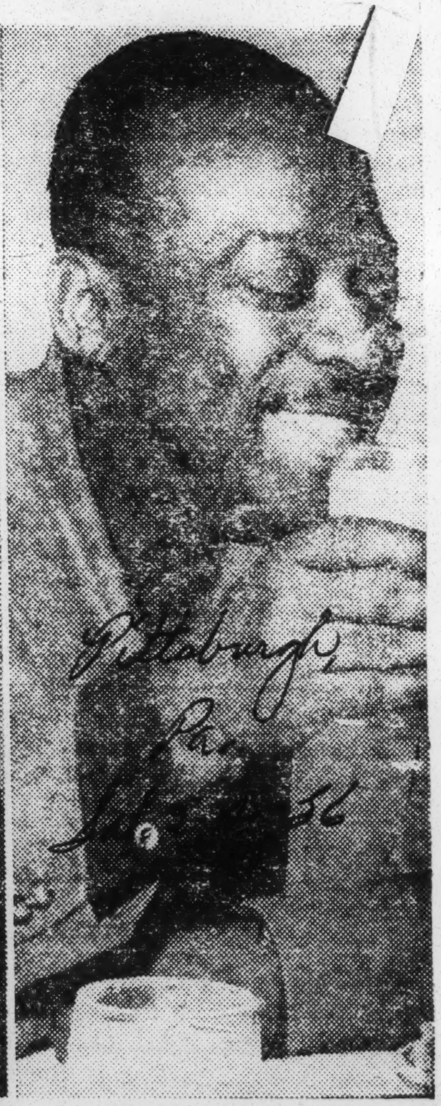
Sat. 2-4-56 P. 21

Courier Sat. 2-4-56

" . . . mine is younger"

Sat. 2-4-56

" . . . Duke is the Daddy"


Pittsburgh Pa. Sat. 2-4-56

" . . . Kenton's most significant"

49c(2)(a)

By MARC CRAWFORD

DETROIT—Count Basie, now in his twenty-first year as a band leader, this week punctured two theatrical dogmas currently mouthed by some jazz record enthusiasts. Pittsburgh, Pa.

The two dogmas, Basie blasted as pleasant sounding myths, were: (1) Count Basie has the swingingest band in the nation today. (2) The recent record albums of Stan Kenton are the most significant products in the fifty-year history of jazz.

Admitting his band was younger and possessed more soloists than his previous aggregations, Basie said, only in "intonation and precision" is the present band better. "My present band is just playing in a different era of different sounds, but it's still basically swing," the Count explained.

"If people are saying we are the swingingest band we are pleased, but, I feel we are merely fighting hard to become a standard part of American jazz," Basie said.

"There is only one swinging band in the nation. Ellington's," Basie continued.

"Duke Ellington is the 'daddy' of us all, always has and always will be. There'll never be another Ellington. He's got a style that a baby could recognize, distinctive, melodic and beautiful. All the jazz you want to hear, Duke's got."

"Duke is not restricted. The man can swing you out of town and then turn around and play music as beautiful as a morning sun. He can put you in the concert field in a minute. Ellington . . . unlimited," Basie mused.

49c(2)(a)

Blared Basie, "Duke Ellington stands for American music!"

Basie was warming to the exclusive interview in a Detroit hotel dining room. After a sip of water he got to the Kenton issue. His voice was strong with conviction.

"I definitely think Kenton is a creator in the modern jazz field. I think he's been doing some wonderful thinking. But Duke Ellington will always live. I don't see how anybody could say Kenton's latest works can be called the most significant thing in the fifty-year history of jazz."

"Anybody who says so must have forgotten the originators of jazz. The music of Ellington's, the styles of Armstrong's, the styles of the Parkers and Gillespies. Vigorously shaking his head, Basie said, "I don't understand it, I don't understand what they could mean.

Both Kenton and Basie enjoyed smashing successes on European tours several years ago. Upon Kenton's return to the States he is reported to have said, "We proved to Europeans that white musicians can play jazz too."

Asked for his interpretation of the remark, Basie said, "I still don't know why Stan would make a statement like that. I don't know what he could have meant unless he was trying to say he didn't need a Negro musician in his band to make it with European audiences." Finishing his breakfast, Basie said, "You can quote me as saying I'm still completely puzzled by his statement."

Pearl Bailey, Spouse To Open Dude Ranch

Call Fri. 2-3-56 P. 8 Kansas City Mo.

WASHINGTON. — (ANP) — Pearl Bailey, currently appearing at the Howard theater here, says she and her husband, Louie Bellson, are anxious to begin operation of their dude ranch, located in the Apple Valley in California.

49c(2)(a)

The singer describes the valley as a "sort of oasis in the desert. The climate is ideal—hot and dry—and there is plenty of water."

She and Bellson plan to put in a skating rink—the ranch already has a swimming pool. She also stated they intend to repair the cabins which are slightly run down.

"We're not going to work this summer, except at the ranch, and I can't wait to get out there in the spring and start planting that grass," Miss Bailey said.

The ranch is located about 90 miles from Los Angeles and about 200 miles from Las Vegas on the road to Palm Springs.

"I can play Las Vegas a couple of times a year and I could get in to do television or pictures without getting too far from home," she added.

Eckstine inks Victor pact

Afro-American Baltimore Md.

NEW YORK — Billy Eckstine last week signed a contract to record for RCA-Victor and immediately climbed aboard the "March of Dimes-RCA Victor Starliner" train when the all-star special hit Cleveland. Crooner Bob Manning also signed his Victor paper this week.

49c(2)(a) Sat. 2-4-56

Eckstine, who had been with MGM for more than six years, is scheduled to cut his first Victor date Sunday with Hugo Winterhalter conducting. P. 7

Winterhalter was the arranger-conductor on any of Eckstine's early hits, and is known to be a prime reason for Eckstine's switch of label affiliation.

Ellington inked by Bethlehem

Afro American P. 8 Sat. 2-25-56

49c(2)(a)

NEW YORK (ANP) — Bandleader Duke Ellington has signed an exclusive contract with Bethlehem Records for an undisclosed sum.

49c(2)(a)

Under terms of the contract, the veteran jazz pioneer will do two LPs a year for the label and will, of course, have complete freedom of recording material.

Baltimore, Md.

Thus Duke joins forces with two former members of his famous organization, singer Betty Roche and trumpeter "Shorty" Baker. Both are scheduled to record LPs for Bethlehem in the very near future.

Afro-American Sat. 2-25-56 P.8
Baltimore, Md.

49c (3a)

BACK HOME AND GLAD—The Deep River Boys, perhaps the most widely known harmony group of its kinds, returned to the U. S. late last week after a lengthy tour of Europe. The quartet visited eleven countries on its seventh overseas trip. Members of the ensemble hold their first record lease under the new RCA-Victor label, the title of which is to be made public next week.

Eartha is hot, Daniels late in British dates

Afro-American P.7
Baltimore, Md.

LONDON—Exotic Eartha Kitt was a torrid click here last week as she marked her debut at the swank Cafe de Paris with one of the spot's biggest nights in years.

Sat. 5-12-56

At the same time, her fellow-American artist, Billy Daniels, scored despite the fact he showed up tardy for his appearance at the Palladium.

Miss Kitt, up to her usual standard with sex as the foreplay, sang and danced to an overflow house. British critics were unanimous in labeling her effort a "smash performance."

* * *

DANIELS ARRIVED here last Wednesday after having been delayed several days by the court in the U.S. over his involvement in a recent shooting.

The delay meant that Daniels was unable to fulfill his scheduled appearance on the "Sunday Night at the London Palladium," commercial TV show, and also his week in variety at Glasgow Empire.

Billy Eckstine pinchhitted for Daniels on the TV show, and U.S. vocal instrumental team, Howell and Radcliffe were brought in to head the bill at Glasgow. Daniels opened at the London Palladium last Monday (30 for a fortnight.

MISS EARTHA KITT

MISS DOROTHY DANDRIDGE

Britons wax La Dandridge

LONDON—There is strong indication here that Dorothy Dandridge will make her record debut on a British label.

Such a deal is on the fire this week for the singer currently appearing at the Savoy.

Miss Dandridge is accompanied by Marty Paich, top Coast jazz pianist, who would direct the album.

Coincidentally, the singer's only previous wax contact was in England five years ago when she cut several sides on an experimental basis and then, dissatisfied, refused to allow their release.

Eartha Kitt a 'First' at Plaza Hotel's Persian Room; Hazel Scott a Headliner

Bystander
Des Moines Iowa

New York.—(CNS)—Ertha Kitt becomes first Negro at Plaza Hotel's Persian Room. Only the most sophisticated of white stars play the fabulously weathy Plaza Hotel in New York. Such stars as Lisa Kirk, Hildegarde—who makes it her yearly visit—get to the Plaza. Now an unheard of thing is about to happen . . . The Plaza will have a Negro performer and the first one to break through is none other than Eartha Kitt, who recently went to lunch with former Prime Minister Winston Churchill of Great Britain—a statesman who grants precious few interviews with anyone.

49c

Thurs. 5-17-56

* * *

Meanwhile, back in Las Vegas, Nevada another top femme artist is making news. Hazel Scott is first headliner in the history of Las Vegas to double between the main dining room and the lounge. Jumping back and forth from one section of the Flamingo to the other, Hazel is doing a "squeeze schedule" all because of her friend Al Parvin, who owns the hotel. She's on at three shows in the Lounge each night plus two shows in the main room—for a total of five shows a night—and finishing up at 3:30 in the morning. No other performer has been seen that much in a night in Las Vegas.

* * *

The word "confidential so angers Sammy Davis, Jr. that he wants no part of it after three lurid stories from the magazine. Even so, the magazine's publisher can't see it this way and has approached Sammy to record a tune by a local newspaper columnist titled: "Shh—it's Confidential." When Sammy turned a deaf ear, the publisher continued on to Sammy's recording company to influence him to record a tune of publicity value to the magazine that has called him more names imaginable. The crust of some people!

* * *

Louis Armstrong in England after 21 years away from Her Majesty's Isle, was sensational as usual. Especially after he broke all protocal regarding the royal family and announced he was playing especially for the "special guest in the audience—Princess Margaret." Satchmo got a lot of publicity for that remark—several front pages back home—and he won a lot of friends. Plus he carried a lot of Her Majesty's loot out of England.

* * *

"Mr. Johnson which closed May 5 on such a sad, tearful note—for it was a good play that wasn't fully appreciated—lost officially $100,000 coming to Broadway. A starring vehicle for Earle Hyman and Josephine Premice—it gave these youngsters a wonderful chance. The distinguished name of the theater—Cheryl Crawford—who brought "Erigadoon and other notable shows to the white stem—backed "Mr. Johnson." After 44 performances, the play closed.

* * *

Dizzy Gillespie due home the last week of May after his terrific tour of the near-East. He and the boys are finishing up some European dates before getting back to the States . . . Harry Belafonte made $8,500 in one night at Columbus, Ohio. The troupe did the $$$ performance before an audience of 3,962.

49c(2)(a) 1956

LOUIS ARMSTRONG

MUSIC ON RECORDS By Norman L. Johnson

Album Shows How 'Satchmo' Creates Good Will

Courier-Journal

AMBASSADOR SATCH is the title Columbia has tacked on its latest release (CL 840) featuring the one and only Louis Armstrong. And for once, an album's title has validity, for these recordings were made at three concerts (to give them a rather pretentious description) in Europe in 1955.

Wed. 5-16-56 P. 7

It was about this time that Felix Belair, one of the extremely sober New York Times' European correspondents, cabled from Geneva: "America's secret weapon is a blue note in a minor key. Right now its most effective ambassador is Louis (Satchmo) Armstrong."

Louisville, Ky.

'Satchmo' Is Welcomed By Gold Coast Throngs

New York

ACCRA, Gold Coast, May 23 (AP)—Louis (Satchmo) Armstrong was welcomed in this West African capital today with the sort of demonstration usually reserved for heads of state and the local boy who makes good.

5-24-56

Ten thousand persons roared a greeting at the sun-baked airfield, and the jazz trumpeter acknowledged the tribute with a regal wave and a brilliant smile.

"I can stand it," he roared happily. "After all, by ancestors came from here and I still have African blood in me."

The crowd of Gold Coasters was dotted with the multi-colored umbrellas of native chiefs, many of whom had traveled 400 miles from the northern territories to hear Mr. Armstrong play. Fifteen dance bands from all over the country blasted out an especially composed musical tribute—"All For You, Louis."

Mr. Armstrong and his wife paid a courtesy call on Premier Kwame Nkrumah, and later had lunch with him. The trumpeter gave the first concert of his three-day visit at a free, open-air performance today.

Commercial Appeal
Memphis, Tenn.
Sat. 5-19-56

49c(2)(a)

Man, Ain't This The Weirdest

Wearing a Glengarry bonnet and a dubious expression, jazz trumpeter Louis Armstrong tried his hand and wind on Scottish bagpipes during a one-night concert stand in Glasgow. 'Satchmo' has been packing the halls with jazz fans on his first tour of the British Isles in 25 years.

Satch, Helen Hayes net 65G for charity

Afro-American P. 6
Sat. 6-16-56

CHICAGO (ANP) — Helen Hayes, the acknowledged "first lady" of the American stage, and Louis Armstrong were the attractions which lured 4,500 persons to the Medinah Temple Friday night to hear "50 Years of Jazz."

Baltimore, Md.

It was no ordinary crowd which came out to the affair, a benefit for the Chicago assemblage from the social register and the event raised $65,000 for the worthy cause.

Miss Hayes did the narration which was written by Jack Tracy of Down Beat magazine, and as she told of the beginnings of Jazz and traced its growth from New Orleans to the music halls of America and Europe, it seemed to lift the American syncopated musical expression to new heights.

The applause which followed Miss Hayes' descriptions and every number by "Satchmo" and the top bracket musicians who accompanied him proved the universality of Jazz.

The Louis Armstrong All-Star included Trummy Young, trombonist; Edmond Hall, clarinet; Barrett Deems, drums; Billy Kyle, piano with Velma Middleton sharing the singing with Louie.

Both Miss Hayes and Armstrong contributed their services which accounts for the huge profit.

Satchmo Plays, Although Negroes Barred From Indianapolis Dance

Call Kansas City, Mo. Fri. 7-20-56

P. 8

By BOB WOMACK

INDIANAPOLIS, Ind.—(ANP)—Louis "Satchmo" Armstrong, the trumpet king of Dixieland music and his orchestra invaded this city and played a one-nighter recently at one of Indiana's most beautiful show places, the Indiana Roof Ballroom located in the heart of the city.

The affair was billed in all of the local papers, as a public dance, open to all-comers. However, when many of the Negro music and dance lovers appeared for admittance, having tickets in advance, they were informed by the white management of the spot that only members of the sponsoring Indiana Roof Club, Inc., were being admitted.

Many whites said that they were not questioned about being members and stated flatly that they didn't belong to the club.

"Satchmo" and his group recently returned from a European good-will tour sponsored by the government in the interest of democracy among the world's peoples.

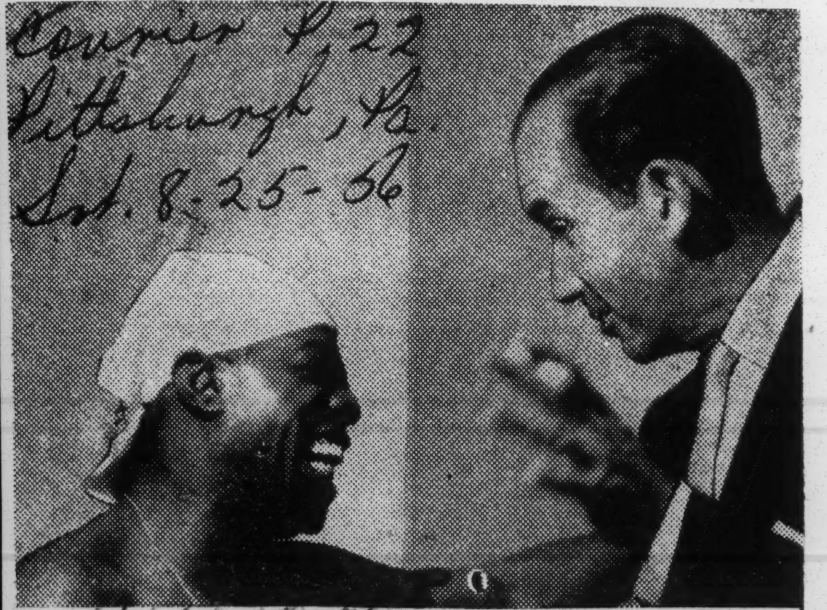
When approached by newsmen and informed of the incident Armstrong wasn't up-set about the situation.

He stated that he "wouldn't hesitate to play before jim crow audiences." Asked that if he had been informed in advance that the ballroom operated on segregated basis, would he still have appeared, he answered:

"Yes, I would have played. "I play any place my manager books me."

Louis went on to say that he never raises the issue with the managements of any of the bistros where he is booked for an engagement.

However, many of the Negro population of this Mid-Western city of over 80,000 Negroes are in a rage over this segregation controversy. Steps are being taken by the local branch of the NAACP to see that in the future, incidents of this kind will not happen again.



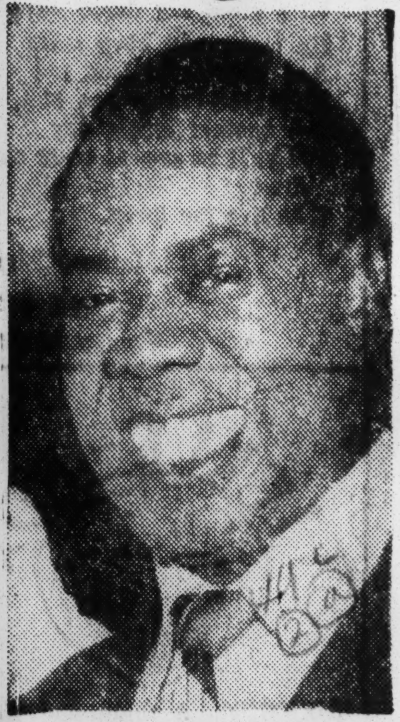
Courier P. 22
Pittsburgh, Pa.
Sat. 8-25-56

Buddies—Louis Armstrong seems to be enjoying what newscaster Edward R. Murrow is telling him about the movie Murrow is making of Armstrong's life, "The Saga of Satchmo." Armstrong, who is featured in the current issue of Look magazine as "Still the Master of Jazz," has such a gruelling work schedule (he plays three shows a day, seldom takes a holiday) that almost his only chance to see old friends is while changing his clothes.

'Satchmo', Woody Herman Swingfest Set For March 17

Defender Sat. 3-10-56 P. 15

Chicago, Ill.



LOUIS ARMSTRONG

WOODY HERMAN

NEW YORK—Louis "Satchmo" Armstrong and his All Stars will make their first appearance in New York since their recent European triumphs at a midnight concert, March 17 at Carnegie Hall. Louis will be aided and abetted by the one and only Woody Herman and his Third Herd.

Armstrong, the best Ambassador of Good Will the United States has ever sent to Europe, has just completed a picture for Paramount Studios with another American jazz immortal, Bing Crosby, and this stand at Carnegie Hall is one stop in the long tour of concert halls currently on his agenda.

With the limited seating capacity at Carnegie Hall, tickets for this appearance are bound to be at a premium. Carnegie Hall officials estimate that at least 10,000 Armstrong fans will turn out that night in the hope of snagging one of the available 2760 seats.

Armstrong is without a doubt holder of the most unique and valuable position in the musical world, that of vast popularity with his own race as well as with other groups. This goes especially for the press, because, ever watchful of evidence of conceit, or attempt to slight or ignore them, no Negro reporter on the coast has ever had occasion to complain of "Ol" Satchmo "during the many years that he has been on trips to the coast.

IT'S A CHEERY HELLO FOR EVERYBODY

From away back in the late "20's", when he immortalized 'Sleepy Time Down South" for Clarence Muse and Otis Rene, he has always been the same, seeming never to forget names or faces. He greets an old friend with a cheery 'hello."

Armstrong, Jazz King Arrives In Hollywood

Daily World Fri. 1-27-56 P. 2

Atlanta Ga.

HOLLYWOOD — (ANP) — Following his triumphant jazz tour of Europe, during which he visited 8 countries and played before more persons, including engagements behind the Iron Curtain, than any modern concert musician, Louis Armstrong arrived in Hollywood this week.

The trumpet artist reported immediately to MGM to begin rehearsals with Bing Crosby for "High Society." Armstrong first will rehearse and record the new Cole Porter song "Now You Has Jazz," which he will perform with Crosby.

Grace Kelly, Frank Sinatra and Celeste Holm also are starred in the film which is being directed by Charles Walters and produced by Col C. Siegel.

Ol' Satchmo Crashes Highbrow BBC Waves

Post + Times Herald P. 3

Mon. 2-27-56

By Robert Musel

Washington D.C.

LONDON, Feb. 26 (AP)—Britain's highbrow "Third Program," whose listeners are prepared for anything from a lecture in French to a play in Greek, jumped tonight with a new and strange sound, mean and low-down, the jazz trumpet of Louis Armstrong.

The "Third Program" rarely descends from the rarefied heights of Elizabethan roundels and obscure chamber music to anything like jazz, but Ol' Satchmo got the honor of a whole lecture to himself, complete with recordings of his swing classics of a quarter of a century ago.

The lecture was given by Eric Hobshawm, lecturer in history at Birkbeck College of the University of London. Why history? Well, Satchmo won't like this, but as far as the "Third Program" goes, his style stopped evolving in 1930. And that's way back in historical times. Ask any teen-age fan.

It's been a long time since the curious "Third Program" did anything like tonight's "The Art of Louis Armstrong." It is one of the three British Broadcasting Corporation networks and only about 100,000 Britons are supposed to have the IQ to listen to it as a steady diet.

Tonight it treated Ol' Satchmo like any of the famed glories of the past—the frieze of the Parthenon, Michaelangelo, Mozart or Man of War. Hobshawm assumed that most of his listeners had at least heard of Armstrong and proceeded to explain why jazz "aficionados" regarded him as "the greatest instrumental jazz player of this or any other recorded period."

He emphasized his verbal points with such recordings as "Knocking a Jug" (1929), "West End Blues" (1928), "Strutting With Some Barbecue" (1927), "Mandy Lee Blues," "It's Tight Like This," "Perdido Street Blues," "When It's Sleepy Time Down South," "Potato Head Blues."

Because the Third has so few jazz programs, Hobshawm warned his listeners what was coming. He said he would play "West End Blues" and those who were "unmoved by it" could switch off immediately.

What makes Louis the greatest? Hobshawm said it this way: "The essence of his style is expressionism . . . the direct transfer of emotion into music. . . . He can convey this emotion more powerfully and in a purer form than anyone else."

"We don't know how Armstrong's art would have evolved," said the professor, "for after 1930 he became commercialized."

Hobshawm had quite a time making jazz comprehensible to his learned listeners. For example, he called the pickup bands of casual musicians gathered for recording sessions in the early days of jazz "ad hocup recording groups." Ad hoc is Latin. It means "for a specific purpose."

Princess Margaret Pleased With Armstrong's Concert

Advertiser Thurs. 5-10-56

Montgomery, Ala.

By EDDY GILMORE

LONDON, May 9 (AP) — Louis (Satchmo) Armstrong broke all rules of theatrical protocol before Princess Margaret tonight. And the pretty princess apparently loved it.

"We've got one of our special fans in the house," growled the gravel-voiced American trumpeter "and we're really gonna lay this one on for the princess." P. 8-b

A gasp went over the huge audience in Empress Hall. Professional performers are not supposed to refer to members of the royal family when playing before them.

"Yes, sir," said Satchmo, as the princess grinned and hugged her knees, "we gonna blow 'em down with one of those old good ones from New Orleans—'Mahogany Hall Stomp.'"

PRINCESS APPLAUDS

The princess applauded with marked enthusiasm.

Mopping his brow, Armstrong played a tune that would have shocked mixed society in times past.

Mahogany Hall was the name of a famous sporting house run by White in the Storyville red light district of New Orleans. The music the early jazz bands played there was not accepted in polite society for years.

Armstrong played before Margaret's grandfather more than 20 years ago and broke protocol on that occasion when he announced on the brink of a hot trumpet break:

"This one's for you, Rex."

The late King George V smiled and nodded in the direction of Armstrong.

Margaret attended Armstrong's concert with a party of five and 10 detectives.

All cameramen were cleared from the arena when she entered through a side door.

She began applauding with Armstrong's first tune, "Sleepy Time Down South."

Margaret began beating her feet up and down in full view of hundreds when an old New Orleans clarinetist, Edmund Hall, started noodling with "Clarinet Marm lade." She applauded enthusiast cally and Hall encored wi "High Society."

The house went wild, wh Trummy Young, trombone pla er, announced he would pla "Margie." Trummy ended "Ma gie" lying on the revolving raise platform floor, working the slid with his toes.

LOUIS ARMSTRONG 'SENDS' A PRINCESS

Times P. 26-C

New York

LONDON, May 9 (AP)—Louis (Satchmo) Armstrong tonight broke all rules of theatrical protocol before Princess Margaret, and the Princess apparently loved

Thurs 5-10-56

"We've got one of our special fans in the house," growled the gravel-voiced American trumpeter, "and we're really gonna lay this one on for the Princess."

A gasp went through the huge audience in Empress Hall. Professional performers are not supposed to refer to members of the Royal Family when playing before them.

"Yes, sir," said Satchmo. "We gonna blow 'em down with one of those old good ones from New Orleans—'Mahogany Hall Stomp.'"

The Princess applauded with marked enthusiasm.

Mopping his brow, Mr. Armstrong played a tune that would have shocked mixed society in times past. Mahogany Hall was the name of a famous New Orleans brothel run by Lulu White. Th emusic the early jazz bands played there was not accepted in polite society for years.

Mr. Armstrong played before King George V, Princess Margaret's grandfather more than twenty years ago and broke protocol on that occasion when he announced on the brink of a hot trumpet break:

"This one's for you, Rex."

The King smiled and nodded in the direction of Mr. Armstrong.

Tonight Princess Margaret began applauding with the first tune, "Sleepy Time Down South." Then she started to beat her feet up and down in full view of hundreds when an old New Orleans clarinetist, Edmund Hall, began to improvise with "Clarinet Marmalade." She applauded anthusiastically and Mr. Hall played "High Society" as an encore.

Louis Armstrong 'Raring' To Blow Horn For English

Advertiser P. 10-B

Montgomery, Ala.

By EDDY GILMORE

LONDON, May 3 (AP) — Louis (Satchmo) Armstrong and his trumpet are itching to rend the English air with real American jazz.

Fri. 5-4-56

"Man," growled Satchmo in his gravel-toned voice, "old Satch is raring to blow."

47-(2)(a)

Barred previously from playing in the United Kingdom because of rows between the American and British musicians unions. Armstrong was allowed in when the U.S. union consented to let Freddy Randall, a British trumpeter, play in the States.

Two Dixieland—British - type—jazz bands blared out "When the Saints Go Marching In" as Armstrong stepped from his plane.

"Blow it, daddy, blow it," yelled Armstrong across the landing strip. Then the reporters gathered.

"Mr. Armstrong," asked a representative of the British Broadcasting Corp., "as a traditionalist, what do you think of progressive jazz as a new art form?"

"Man," answered Satchmo, "I just don't pay no attention to that bop slop. I just try to play that good old New Orleans music in the same old way—and try to play it good."

"But," interrupted another British reporter, "you certainly must realize some of the marvelous accomplishments of the American progressive musicians."

"I sure do," said Louis "a couple of them cats make a couple of weird riffs on their horns and then walk around town with them little old hot water bottle hats, and some folks say they got something new."

"But," persisted the BBC man, "some of their music is truly inspiring."

"Yes, sir," said Louis. "It must inspire somebody, but I sat around Pittsburgh listening to them cats for 45 minutes before I realized they was playing 'Lover Come Back to Me.'"

Someone asked him about the international situation.

"Why, I reckon it's all right. The last time I looked at it it was all right. Anyhow, they still blowing and they ain't shooting."

Louis Armstrong 'Raring' To Blow Horn For English

Advertiser P. 10-B

Fri. 5-4-56

By EDDY GILMORE

LONDON, May 3 (AP) — Louis (Satchmo) Armstrong and his trumpet are itching to rend the English air with real American jazz.

Montgomery, Ala.

"Man," growled Satchmo in his gravel-toned voice, "old Satch is raring to blow."

47-(2)(a)

Barred previously from playing in the United Kingdom because of rows between the American and British musicians unions. Armstrong was allowed in when the U.S. union consented to let Freddy Randall, a British trumpeter, play in the States.

Two Dixieland—British - type—jazz bands blared out "When the Saints Go Marching In" as Armstrong stepped from his plane.

"Blow it, daddy, blow it," yelled Armstrong across the landing strip. Then the reporters gathered.

"Mr. Armstrong," asked a representative of the British Broadcasting Corp., "as a traditionalist, what do you think of progressive jazz as a new art form?"

"Man," answered Satchmo, "I just don't pay no attention to that bop slop. I just try to play that good old New Orleans music in the same old way—and try to play it good."

"But," interrupted another British reporter, "you certainly must realize some of the marvelous accomplishments of the American progressive musicians."

"I sure do," said Louis "a couple of them cats make a couple of weird riffs on their horns and then walk around town with them little old hot water bottle hats, and some folks say they got something new."

"But," persisted the BBC man, "some of their music is truly inspiring."

"Yes, sir," said Louis. "It must inspire somebody, but I sat around Pittsburgh listening to them cats for 45 minutes before I realized they was playing 'Lover Come Back to Me.'"

Someone asked him about the international situation.

"Why, I reckon it's all right. The last time I looked at it it was all right. Anyhow, they still blowing and they ain't shooting."

49c(2)(a) 1956

PEARL BAILEY

Letter asks Pearl Bailey to read papers and learn what's going on

Afro-American Sat. 6-23-56

Baltimore, Md.

By CHESTER M. HAMPTON

Open Letter to Pearl Bailey:

BALTIMORE

P. 12

Dear Miss Bailey,

I certainly enjoyed talking with you Wednesday although your statement about the NAACP was distressing.

You'll recall that you said, "I don't believe in memberships and groups" and that "love is the answer."

No, Miss Bailey, whether you and ~~I believe~~ in it or not, we are members of a group—a minority group which is undergoing oppression and discrimination in this country.

You'll recall that the Park Plaza gave you a room to change in before the press luncheon — you have relatives who would not be given a room there.

49-C

Is love the answer? Unfortunately, no. It should be, but it isn't. Colored people in this country have done a lot of living, a lot of forgiving but there is still discrimination and segregation.

IT MAY not have come to your attention (since you didn't know that Harry Belafonte was kicked out of the hotel across the street from where we were talking) but the NAACP has been the only effective means of eliminating racial injustice in this country.

The NAACP is the only organization which has made it possible for children of your complexion to attend decent schools and play in decent playgrounds.

It's the NAACP which has made it possible for you to ride first-class on a southern train. Now, we know that you can afford plane travel but there are many who can't—and they are deserving of dignity and respect, too.

As far as taking the "C" out of the NAACP—that time might come—but there's no sense in Roy Wilkins and Thurgood Marshall and the rest trying to solve problems in Afghanistan when there are so many problems to solve right here—right now.

* * *

SURE, MISS BAILEY, you "don't like to get involved in racial issues," — who does? (Not Emmett Till, not the Rev. George Lee—not any of the thousands of American colored men and women who have suffered at the hands of racial bigotry.)

It would be much more comfortable (on a superficial level) just to lean back and not worry about race issues—and the more famous you are the easier it is to do so.

But just how comfortable can a famous colored person be in a hotel or restaurant that he knows his mother or sister would get kicked out of?

That's why we have the NAACP and so many people with an "NAACP attitude"—so that all Americans, white or colored, famous or anonymous, can go their peaceful ways unmolested.

* * *

WE DON'T begrude you the respect and homage you received at the Park Plaza but we want the same thing for Nat Cole on the stage in Birmingham, Harry Belafonte at the reservations desk of the Stafford, the Rev. M. L. King on the buses of Montgomery, Ala., and for everyone everywhere.

(And the next time I ask you who drove down from New York with you, don't say, "Oh, she's the girl who travels with me." Say "She is Miss Jane Doe, my companion"—it sounds so much better.)

I am sincerely looking forward to seeing you and Bob Hope (two of my favorite entertainers) in "That Certain Feeling." And I shall enter the theater determined to enjoy it—even though you are cast as the maid.

* * *

NOW, SOME years ago when I was a teenager, we were gripping about colored people being generally given maid or servant roles.

It is very disappointing to see that this many (hold up all fingers and most toes) years later that competent colored actresses are still being filmed in the same old roles.

Well, there's a great deal more I could say but this will have to suffice. I do admire your artistry immensely and wish for you continued success.

* * *

BUT, DO this for me—read the papers, find out what's happening to colored people in the United States. See if you can't arrive at the conclusion that:

Since love has not been effective in protecting colored people from injustices—let's you and I support the NAACP—Thurgood Marshall's doing a wonderful job toward that end.

Sincerely, A Pearl Bailey fan.

Jane Powell Hope Pennario Pearl Bailey

st & Times Herald Washington D.C. P. 20 Thurs. 6-7-56

Stars to Entertain White House Photographers

These stars of the entertainment world will join with the White House Photographers' Association tonight in honoring President Eisenhower at their annual dinner at the Sheraton-Park Hotel.

Bob Hope will be master of ceremonies while singers Jane Powell and Pearl Bailey and concert pianist Leonard Pennario will entertain. The Navy Band and Sidney's NBC Orchestra also will play.

49

Herald P. 1 Miami, Fla. Sat. 6-9-56

49

—Associated Press Wirephoto

IKE CHATS WITH ENTERTAINERS THREE HOURS BEFORE HE FELL ILL

. . . Bob Hope and Pearl Bailey with President at Press Photographers' banquet

49c(2) (a) 1956

JOSEPHINE BAKER

Jo Baker Estate In France

Defender Visits Jo Baker Estate

Defender p. 15 Chicago Ill.

49c(2)(a)

By E. A. WIGGINS

PARIS — Josephine Baker's recent "Farewell Tour" on the Theatrical stage WAS NOT A HOAX! Although at no time during her thirty years behind the foot-lights was Miss Baker more extremely superb, completely captivating and dynamic, in her every appearance, move and utterance, than on that final tour which marked her retirement from the stage.

My visit to Miss Baker's lovely estate last month convinced me, beyond any shadow of doubt, that her "retirement from the stage" is authentic.

Sat 9-29-56

The Colossal enterprise that she is operating on her huge estate in Dordogne — southwestern area of France — actually requires every bit of "Josephine's" time, energy and concentration, to assure its continuous success.

During the past years Josephine Baker has built-up the most fabulous "Holiday Resort and Tourist Center" imaginable, around her Chateau. She has literally changed a wilderness into a paradise, that serves as a magnet to her countless fans and idolizers from all walks of life.

The incomparable "Josephine" herself; her magnificent and luxury-laden Chateau; her biographis museum; the six adorable and affectionate little kids (of different nationalities) that she adopted, and the large amusement park — built at the bottom of the high hill upon which the Chateau stands, and embraces a ultra-modern swimming pool; 18-hole miniature golf course, large convertible theatre-cabaret-cinema; spacious terrace for out-door dancing and entertainment; enormous recreation room, exotic plants and flower garden; a zoo; a great stretch of the Dordogne River for boating and fishing; and an immense "Kid's Playground," where the six adopted international "sons" of Josephine spend the better part of the day under the watchful eyes of their three French Governesses — are the permanent attractions of the center. Greyhound races, and other sport events, are periodical supplements.

LARGE GUEST LIST

Although Josephine's Chateau is over 14 miles from the nearest city — Sarlat, hundreds of people make the pilgrimage daily, by car and autobus, to pay homage, and to marvel at Josephine's stupendous and unprecedented achievements

A nominal fee is charged to enter the Park and the Museum. The Souvenir Shop, and the Post Office, always do a rushing business. Whenever on wherever Josephine appears during the course of the day (rushing from one place to another) she is immediately swarmed by a crowd. Cameras click, and a few "lucky ones" gets Josephine's autograph on her post card pictures they purchased.

Always smiling in her sweet and disarming manner, Josephine now in her fifty-first year, but still retaining the beauty of face and figure that attributed greatly to her long and successful stage career, greets all of her guests and admirers thustly: "Merci beaucoup. Vous etre tres gentille de venir me voir." (Thank you very much. You are very nice to come see me.)

The out-door cabaret and dancing goes on every night until dawn —with good music and attractions —minus any contribution by the "adorable hostess," Josephine, or her French husband, Jo Bouillon, former Orchestra leader.

Josephine's super deluxe 40-room hotel, situated near the Chateau and overlooks the beautiful part from its lofty heights, is for the convenience of her "Aimable Clienteles." Also, her filling station, which is operated by her Brother, Mr. Richard A. Martin, who two months ago married the French Post Mistress of Josephine's "Smallest Post Office in the World," and Souvenir Shop—from where post card pictures of Josephine, her husband, and different views of their Chateau and Park are mailed.

HUGE BAR, CAFE

The aforementioned Motel has its own bar and restaurant. Another bar and restaurant is just opposite the "post office" in the "Place Josephine." Directly behind this bar and restaurant is Josephine's immortal Wax Museum, which depicts her life from birth, in an humble St. Louis home, to her recent retirement after thirty colorful and unparalleled years on the theatrical stage. The French Air Forces and Underground Ressistance are included; as well as statues of her marriage with Jo Bouillon and the Blessing she received kneeling before Pope Pius XII.

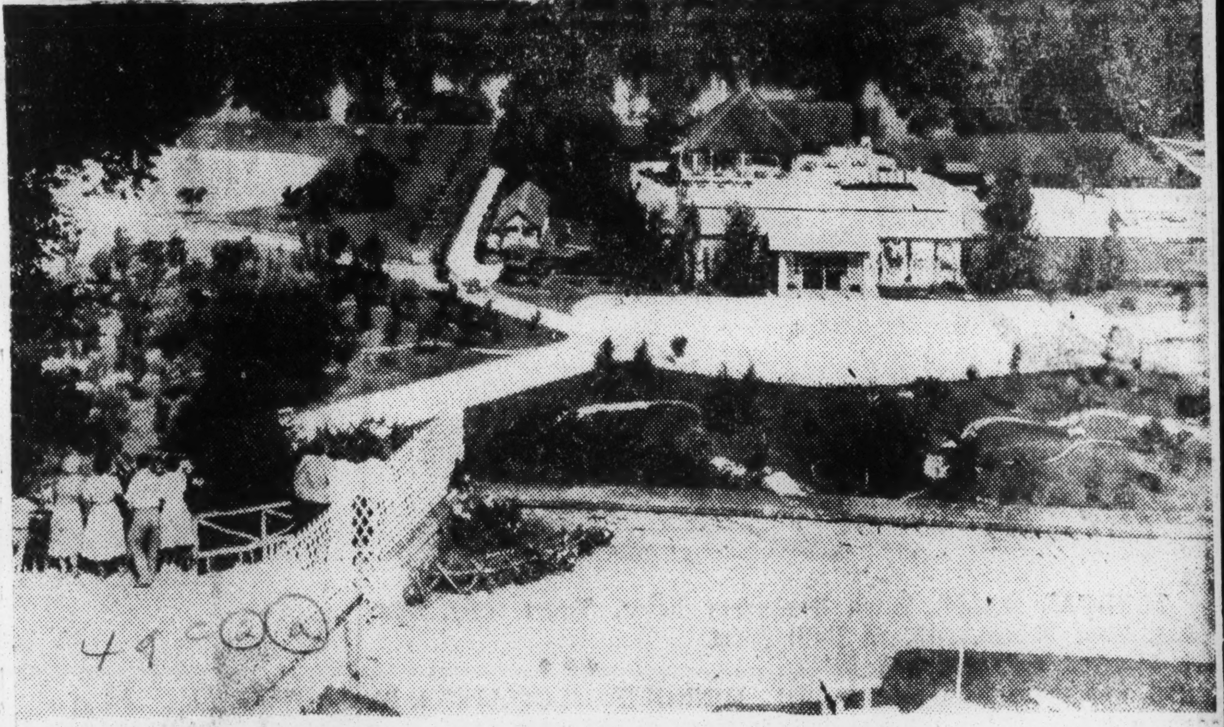
One could write a book on Josephine's Museum alone, with its innumerable statues, paintings, costumes, photographs, decorations and a number of beautifully framed poems and prose, embodying Josephine's creed and philosophy regarding the human race—and her initiative to create, if not a world, a small patch of it, where all human beings can be EQUAL and LOVE the dominating factor.

A descriptive example of this ideal conception is the statue of Josephine leading her six little adopted sons, of different colors and nationalities, up a high hill. The group are hand in hand. Their heads are upright and their faces radiant with joy — for atop the hill is a Cross-symbolic of Light and Love.

Across the orad at the extreme end of the Chateau's lovely and lengthy garden is Josephine's big farm. There are fifteen cows, two dozen hogs, several horses, a large herd of sheep and a few hundred chickens.

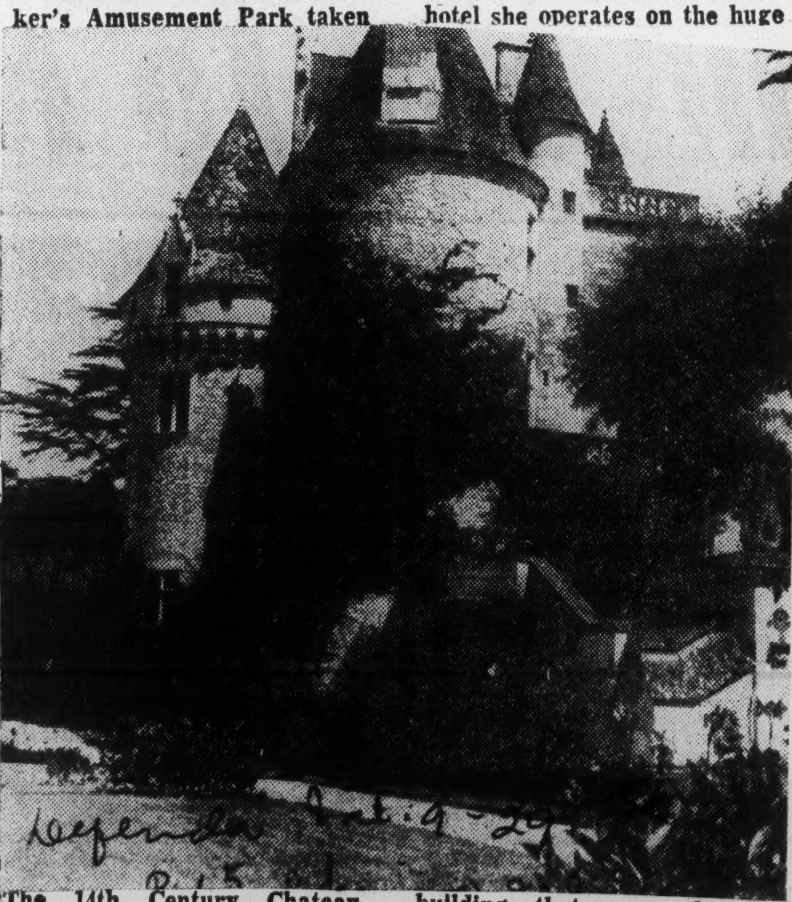
Nearby is a large Flower Garden of numerous species and colors.

Josephine's sister, Margaret, and her husband, Mr. L. Wallace, bakers by profession, make all of the cakes and pastry for the entire enterprise. Josephine's mother, "Dear Mother Carrie," helps to care for the six adopted kids when they are at the Chateau and not in the park. And Hubby Jo Bouillon, whose union with Josephine has made the phrase "Jo and Jo" a by-word throughout France, helps his famous and beloved wife with the management of their great enterprise.



49c(2)(a)

A CLOSEUP VIEW of Joe Baker's Amusement Park taken from window of the exclusive hotel she operates on the huge estate.



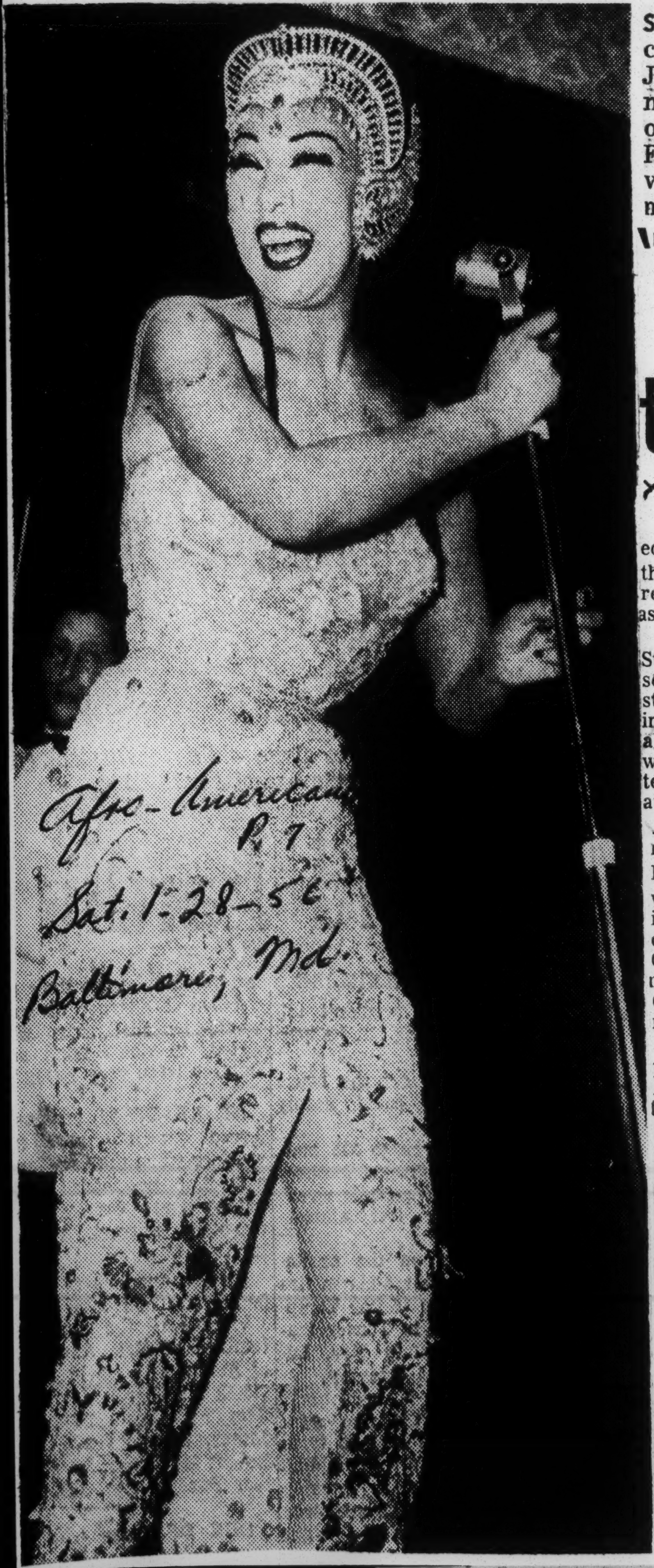
Defender Sat. 9-29-56

P. 15

The 14th Century Chateau des Milandes which Miss Baker occupies, located in Dordogne, France, is a historic building that once housed royalty, among them France's Napoleon Boneparte.

49c(2)(A) 1956

JOSEPHINE BAKER



Afro-American
P. 7
Sat. 1-28-56
Baltimore, Md.

STILL "TOAST OF PARIS"—Dressed in a gem-encrusted evening gown with matching headpiece, Miss Josephine Baker sings at the opening night at the new night club opened by herself and her husband on the grounds of their castle at Les Milandes, France. Given the "cold treatment" during her recent visit to the United States, she found out that she remains the "darling of France."

'This is goodby'—tearful Jo Baker

Afro-American P. 1

Sat. 4-7-56

By OLLIE STEWART

PARIS — I have just witnessed the end of an era — an era that comes to a close with the retirement of Josephine Baker as a professional entertainer!

It is now official. The fabulous, St. Louis-born Josephine will be seen and heard no more on the stage, in movies, on television or in nightclubs. Actually, she has already retired. But for three weeks (until April 10) she is telling her friends about it he ` at the Olympia Theater.

And it is fitting that she should make her final appearance in Paris. For Paris made Josephine what she is today — a great artist. It was Paris that first acclaimed her back in 1924, at the Champs Elysee Theater, and made her the toast not only of Gay Paree but of the entertainment world.

"THIS IS MY goodby," Josephine now says at the Olympia. And she says it to cheers and tears. "The time has come for me to do something else, and this is the saddest moment of my life. But I love all of you—you wonderful people who adopted me many years ago and took me into your hearts. Let us sing together one of the songs I love — Two Loves Have I—"

Standing backstage and watching Josephine carry the audience from one mood to the other, I felt my eyes grow misty and I quickly brushed away something that made my cheeks feel damp. But I needn't have tried to hide a couple of tears.

Veteran, stage-hardened scene shifters and electricians were also brushing away a bit of moisture. Even the fireman, always stationed backstage, turned aside to use his handkerchief. Somehow it was like losing somebody in the family.

* * *

EARLIER, IN THE backstage bar, the girl named Mimi had openly confessed: "I've been crying all week. She's sensational. It's a shame she's decided to retire."

Afro-American

And other people on the bill, who, usually duck out of the stage door as soon as they have finished their act, crowded into the wings to watch Josephine say farewell. Theirs was a silent tribute to one of the greatest entertainers the music halls of the world will see for a long, long time.

P. 7

Josephine Baker is tired, her voice is tired—but for one solid hour she keeps her audience eating out of her hand. She doesn't sing much. She dances, she shimmies, simply walks as only she can do, and winds up doing a rousing cha-cha-cha.

Naturally, her costumes are eye-opening. She changes four or five times, and with a portable microphone goes down into the aisle to give some gogle-eyed man a kiss.

* * *

Sat. 4-7-56

NEAR THE end she simply talks. She explains why she must now leave the stage behind. Then she sings a song called "My Village," which is Dordogne in the center of France.

The song tells about her children of many nationalities and colors, and how she hopes that one day the whole world will live together in the same kind of harmony and brotherly love. And when the song ends there is a full moment of complete silence before the appaluse begins.

"You heard the song of my village," Josephine told me later in her dressing room, which was jammed with flowers, "but I can explain to you that I have two reasons for quitting now. The first is my children. I have six at Dordogne now, and I am soon going to Mexico to bring back the seventh. So first, I am retiring to be with my children; and second I want to travel all over the world to fight discrimination."

* * *

"WILL YOU do any benefit shows, or things lke that?"

"Absolutely not. After this, I am finished with the stage. I want it to be said that Josephine Baker went out in a blaze of glory. I don't want to stay around too long. I want people to remember me at my best — not when they start feeling sorry for me."

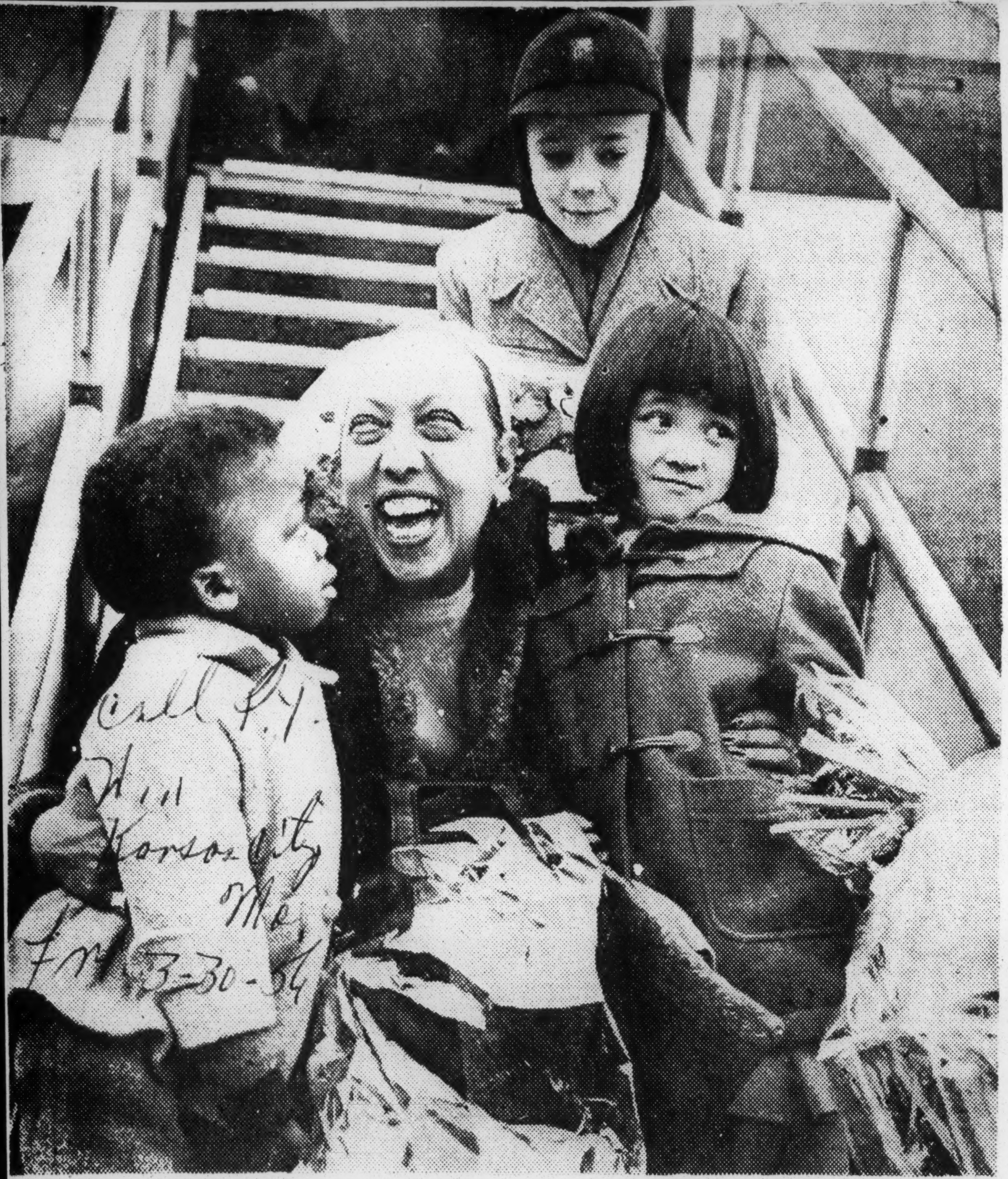
"**Josephine Baker** is expected to announce her retirement from show business next month." That's natural—show business announced its retirement from Josephine Baker several years ago. . .

Herald Tribune
Wed. 2-22-56 P. 9
New York, N.Y.

49c(2)(a)

Herald Tribune
Wed. 2-22-56
P. 9
New York
N.Y.

Josephine Baker



Call F.Y.
[illegible]
Kansas City
Mo.
FM 3-30-54

O BAKER TO RETIRE FROM STAGE TO CARE OR CHILDREN.—After years of supreme reign on the French Music Hall stage—and internationally too—Josephine Baker, the famous American-born Parisian singer and dancer, is to retire. She has just completed a triumphal tour of Scandinavia and will make one more appearance, fittingly before a Parisian audience. After that, she will join her husband, Jo Bouillon, who has already retired as orchestra leader, in their country home and devote her life to the bringing up of orphans from all parts of the world. The photo shows Miss Baker, on her arrival at the Le Bourget airport in Paris, being greeted by three of her adopted orphan children, a little Negro girl, a Chinese girl and a French boy.—INS Photo.

49c(2)(a) 1956 LAVERN BAKER

Post + Times Herald
Fri. 6-1
P.
Washington D.C.

Sunday Rocker

49c(2)(a)

Lavern Baker's vocal steam will be part of "The Biggest Rock 'n' Roll Show of 1956," starring Bill Haley and his Comets Sunday afternoon at 3, evening at 8:30 at the National Guard Armory.

Lavern Baker Rockin' And Rollin' In $8500 Vehicle

Weekly Sat. 11-10-56 P. 14
New Orleans La.

49c(2)(a)

N.Y. - (ANP) - Singer Lavern Baker can at least boast of riding in the same car as a genuine Princess. Now on a one night tour of the south with her own rhythm and blues show, the High Priestess of Rock N' Roll is being chauffered in the same $8,500 car that was placed at the disposal of Princess Rainier (former movie star Grace Kelly) when she visited here recently with her husband, Prince Rainier of Monaco.

When her physician warned her to avoid strenuous bus travel on her cross country hop, Miss Baker contacted Roosevelt Zanders, the Harlem car for rent tycoon, whose clients include Nat King Cole and movie stars Paul Douglas and John Wayne.

Wanting to give her the best car in his vast fleet, Zanders personally selected the deluxe job that includes a powder bar, air - conditioning, telephone, writing desk and mink rugs on the floor. In addition to this he also took out an exta $100,000 insurance policy to cover accidents and theft.

Use of the car until Nov. 11, is costing the Tweedle-Dee girl $150 daily. She concludes the tour in Key West, Fla., then plays a week at the Palms cafe in Hallendalo, Fla. After that, the cast takes off for a month's tour of the Caribbean area, the first time that rock and roll has invaded the islands.

Harry Belafonte's Throat, Like Bookings, On Solid Sender Side

Defender Chicago, Ill. Sat. 7-21-56 P. 15

49c 30

LAS VEGAS — The West Coast is getting its first post — "Carmen Jones" glimpse of Harry Belafonte and the SRO sign is out wherever he appears. The famed calypso king is just that solid with local cafe, theatre and movie fans.

For past several weeks he has been appearing at the Greek theatre, in Hollywood, and the take has been terrific. Not even visits by the film colony's great for "Oscar" awards or premieres have attracted more curious folk to the door and inside as well. From the Greek theatre engagement Belafonte comes here for a stint at the Riviera, one of the top sleep-gamble and fun spots. Already with his date just a few days away the reservations are taxing the management's record sheets. There is every indication that Harry will open to the greatest first nighter jam this town has witnessed since first trip by Martin and Lewis when they were a solid team and had no intentions to break up the greatest singing-comedy act in show business.

Harry's management hopes to have a brief rest following the engagement here to allow his throat a chance to heal completely from recent operation. That may or may not come to pass. For one thing there are a number of offers for bookings facing Harry when he closes at the Riviera and before he reached Chicago for a repeat hotel run. Should the management (his that is) turn down the numerous offers the Chicago engagement will be his first after the local date ends.

Following Chicago there is an offer for the calypso great returning to the Waldorf in New York which he may or may not accept. For one thing Harry hopes to revive the legiter "Sing, Man, Sing," with a few changes following his stay at the Chicago hotel.

Another likely is a TV show. That would be a one timer of course but quite a bit of rehearsal time must be spent getting the performance ready for the air if deal goes through. The TV specialty for "Sing, Man, Sing" is tentatively set for early October. It would follow the singer's stay at the Chicago hotel.

Belafonte fans interested in knowing condition of star's throat should be very happy. He has completely recovered from the operation and physicians say there will be no tale telling scar left after complete recovery.

What worried Harry of course wasn't idea of a scar. That could and would have been covered up anyway. It was thought that his voice might be affected, bringing a change that every artist regrets thinking of happening.

team and had no intentions to break up the greatest singing-comedy act in show business.

Harry's management hopes to have a brief rest following the engagement here to allow his throat a chance to heal completely from recent operation. That may or may not come to pass. For one thing there are a number of offers for bookings facing Harry when he closes at the Riviera and before he reached Chicago for a repeat hotel run. Should the management (his that is) turn down the numerous offers the Chicago engagement will be his first after the local date ends.

Following Chicago there is an

voice might be affected, bringing a change that every artist regrets thinking of happening.

Belafonte top '56 draw at Lewisohn

Afro-American Baltimore, Md. Sat. 8-18-56

P. 16

NEW YORK — Attendance figures for the six-week season of Stadium Concerts, Inc., reveal that Harry Belafonte was the biggest gate attraction among the host of stars and star acts employed.

The 1956 schedule came to a close last Saturday with a total of 270,000 paying customers reported. This represented a 4,000 increase over last year's attendance.

49c(30)

* * *

BELAFONTE appeared at Lewisohn on June 28, and a crowd of 25,000 music-lovers turned out.

Only one other concert has ever attracted a bigger clientele. An estimated 2,000 more persons were on hand when Ezio Pinza set the all-time Lewisohn mark in 1951.

A total of 30 concerts were scheduled for the stadium this season, but two were cancelled in order to make room for performances of previous nights which had been rained out.

Harry Belafonte's Throat, Like Bookings, On Solid Sender Side

Defender Sat. 7-21-56 Chicago, Ill. P. 15

49c(30)

LAS VEGAS — The West Coast is getting its first post — "Carmen Jones" glimpse of Harry Belafonte and the SRO sign is out wherever he appears. The famed calypso king is just that solid with local cafe, theatre and movie fans.

For past several weeks he has been appearing at the Greek theatre, in Hollywood, and the take has been terrific. Not even visits by the film colony's great for "Oscar" awards or premieres have attracted more curious folk to the door and inside as well. From the Greek theatre engagement Belafonte comes here for a stint at the Riviera, one of the top sleep-gamble and fun spots. Already with his date just a few days away the reservations are taxing the management's record sheets. There is every indication that Harry will open to the greatest first nighter jam this town has witnessed since first trip by Martin and Lewis when they were a solid

offer for the calypso great returning to the Waldorf in New York which he may or may not accept. For one thing Harry hopes to revive the legiter "Sing, Man, Sing," with a few changes following his stay at the Chicago hotel.

Another likely is a TV show. That would be a one timer of course but quite a bit of rehearsal time must be spent getting the performance ready for the air if deal goes through. The TV specialty for "Sing, Man, Sing" is tentatively set for early October. It would follow the singer's stay at the Chicago hotel.

Belafonte fans interested in knowing condition of star's throat should be very happy. He has completely recovered from the operation and physicians say there will be no tale telling scar left after complete recovery.

What worried Harry of course wasn't idea of a scar. That could and would have been covered up anyway. It was thought that his

Illness Forced Belafonte Into His Hit One-Man Production

Call 8.8 Kansas City, Mo. Fri. 8-31-

CHICAGO.—Balladeer Harry Belafonte, who arrived in Chicago last week to fill his second engagement in the ornate Green, Gold and Ebony Empire Room of the Palmer House, is offering a revolutionary entertainment technique.

A standing room only opening night audience and the prolonged ovation earned by the slim, handsome folk-singer, were eloquent testimony that Belafonte's new method of presentation is even more effective than his past performances.

The story behind the new Belafonte programming is an interesting one.

Forced To Cancel

When Belafonte left the Windy City after the highly successful run of "Sing, Man, Sing" at the Shubert Theatre, he was headed for New York and the Empire Room of the Waldorf Astoria. At the end of the Waldorf engagement, he was booked to open in "Sing, Man, Sing" at Los Angeles' huge Greek Theatre for a two-week run from July 2 through July 14

A hoarse throat, irritated by constant strain, forced Belafonte to notify the Waldorf that he would have to take a two day rest. This proved insufficient, however, and Belafonte cancelled a week of the Waldorf appearance to nurse his throat. Then his physicians ruled that the inflammatory condition of his throat required the removal of some nucleus which would otherwise cause serious trouble.

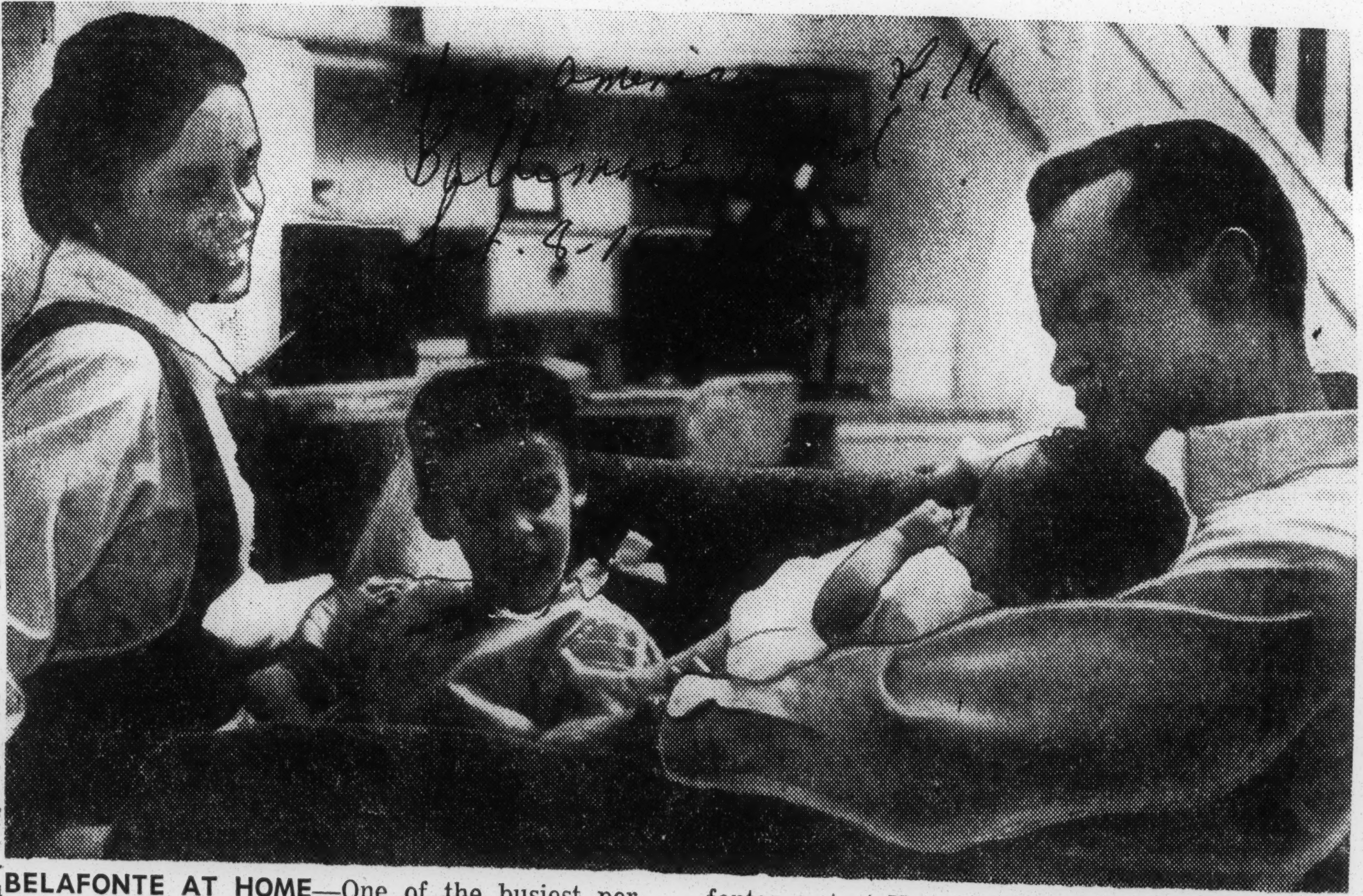
Entering a New York hospital, Belafonte was advised that he must not sing or rehearse until the end of July. Anxious to get back into harness, Belafonte felt frustrated. Without rehearsals it would be impossible for him to do the "Sing, Man, Sing" show since Actors' Equity requires a certain minimum rehearsal period for such a production.

The singing star faced one alternative. He could do only songs previously rehearsed. Belafonte had rehearsed a group of numbers, many of which he intended to perform in a production, "A Night With Belafonte" which was set for early in 1957. Harry cancelled out the "Sing Man Sing" production but promised the Greek Theatre a different type of program.

On July 2nd, he opened the Greek Theatre without a rehearsal-with a mere walk-on rehearsal - appearing with two guitarists, his old stand-by, Millard Thomas, and a new addition. Frantz Casseus. He was backed by a full symphony orchestra under the direction of Will Lorin. It was widely advertised that this was the first such performance to be presented anywhere.

It turned out also to be one of the most sensational. In the Greek Theatre, an open air amphitheatre, lined with stately trees and giving a woodsy atmosphere, Belafonte sang to a capacity 4,500 persons nightly. Thousands were turned away at the box office. Sensational reviews rewarded the star's efforts. It was the consensus of seasoned critics that Belafonte undoubtedly ranks as one of the most significant stars of all time. Every top movie star, director, producer and movie mogul attended. The run proved a tremendous showcase for Belafonte's talents resulting in a spirited demand for his services in films. The Belafonte run broke the Greek Theatre's two week record by some $30,000, grossing $145,000.

Thus, purely by accident, plus of course the ability to shift swiftly to face a new problem, Harry has emerged with a formula comparable to that utilized by Victor Borge. Belafonte now doesn't need a show. He has proved himself capable of carrying easily the burden of a full evening of entertainment with two guitarists and with or without orchestra.



[illegible] American [illegible]
Baltimore, Md.
[illegible] 9-1

BELAFONTE AT HOME—One of the busiest performers in show business, Harry Belafonte makes the most of the little time he has with his family. Belafonte, who is featured in the new issue of Look Magazine, relaxes with his wife Margurite, daughter, Adrienne, 7, and baby daughter Shari. The Belafontes met at Hampton Institute in Virginia where she was studying for her master's degree in child psychology. They have been married eight years. In the article, Belafonte is called "a national singing sensation."

49c(2)(a) 1956 JOYCE BRYANT

Joyce Bryant scores hit in sacred music concert

Afro-American P. 7
Sat. 1-28-56
Baltimore, Md.

By MERRITT HEDGEMAN

NEW YORK—Miss Joyce Bryant, who gained international fame as a night club entertainer, was presented in a sacred concert last Saturday by the auxiliaries of Epheus SDA Church, at Metropolitan Community Methodist Church.

49c(2)(a)

Her dramatic exit from the entertainment field and her return to the service of the church created such unusual interest that it was necessary to schedule two concerts, one at 6 p.m. and the other at 8 p.m.

The audiences were composed of outstanding personalities from all works of life, including Ethel Waters, Paul Robeson and William Marshall.

* * *

AS A PROLOGUE, Miss Bryant opened her program with Mallotte's "Lord's Prayer." Then followed three gospel songs—"Precious Lord," "I'd Rather The Sparrow," all sung with traditional fervor and understanding.

The second group included three spirituals—"Gonna Be Baptized," "I'm on The Battlefield" and "Great Gettin' Up Mornin'."

With the support of a male chorus Miss Bryant displayed versatility by effectively blending with the singers and at times projecting a beautiful and haunting obligato.

* * *

"CITY CALLED Heaven," "Everytime I feel The Spirit" and "Let us Break Bread Together," composed the third group. Here again, Miss Bryant revealed a sincerity and depth of soul which was stirring.

Perhaps, the most telling effects of her singing were evident in her rendition of a special request number, "Eli, Eli," a familiar Jewish lament, in which she produced some of the most exquisite pianissimo tones in addition to a moving and dramatic climax.

Directed by Alfred E. Cain, the Uptown Men's Chorale, which earlier in the program accompanied Miss Bryant, opened the fourth group by presenting three spirituals.

The final group of songs by Miss Bryant, listed the lilting, rhythmic spiritual, "His Name's So Sweet," also "Jesus, I Love You" and the majestic hymn, "A Mighty Fortress Is Our God."

The choral background and a unique arrangement of this latter number, posed an appropriate climax to this memorable event.

49c(2)(a) 1956

CAB CALLOWAY

Cab Calloway to play 2 clubs, same name in 2 countries

Tribune p. 18
Los Angeles, Calif.
Fri. 1-13-56
49c(2)(a)
18

NEW YORK — Cab Calloway will headline night clubs bearing the same name but located in two different countries during a one-month period when he plays the Sans Souci in Miami Beach, Jan. 17-27, and the Sans Souci in Havana, Cuba, Jan. 31-Feb. 13.

Calloway is currently holding sway at the Dunes in Las Vegas.

Havana is undergoing a big night club boom with the aid of the government which is trying to increase the tourist trade and give Miami Beach a run for its vacation dollars.

Cab guest on 'Person to Person'

Afro-American
Sat. 3-10-56
Baltimore, Md.
49c(2)(a)
p. 12

NEW YORK — Edward R. Murrow and "Person to Person" televiewers visited screen actress Jane Russell and her husband, former football star Bob Waterfield, at their California home, and entertainer Cab Calloway and his family at their residence in Lido Beach, N.Y., Friday at 10:30 p.m.

Cab and his 8-year-old daughter, Lael, recently recorded a best-selling record, "Little One." Cab started out to be a lawyer, but got interested in music, became a drummer and eventually a singer after he forgot the lyrics of a song and had to improvise the words.

49c(2)(a) 1956

NAT (KING) COLE

Nat May Return to Dixie!

Courier Pittsburgh, Pa Sat. 5-5-56 P.2

* * * * * * *

Man on Street Says 'Yes' and 'No' to Mr. Cole

49c(2)(a)

PITTSBURGH — Gentleman Nat (King) Cole calmly tapped ashes from an elongated cigarette holder, explained his philosophy, rehashed the Birmingham fiasco and related his thoughts on how to cope with segregation in the South.

"I don't condone segregation nor segregated audiences," Nat said, "and I, like most theatrical performers, am doing all I can to eliminate such practices.

"But there are two sides to every story and people in the street aren't as close to the problem as performers like myself and others.

■

"Would I play Birmingham again? Will I go on performing before segregated audiences? The answers to both questions cannot be answered with a flat no. I might return tomorrow or next year, but still I am doing all I can to break down segregation.

DETROIT—(ANP)—Nat (King) Cole dispelled all arguments about where his sympathies lie in the racial issue by buying a $500 life membership in the NAACP.

"I carry myself as a gentleman at all times hoping to win the respect of all races and to show those that would segregate that they are wrong. My conduct is to create a favorable impression of the Negro, thereby opening more opportunities to him and a better world for his children.

■

"Certain parts of the South are making great strides to wipe out segregation. Conditions, cities, and states must be defined and pin-pointed concerning the problem. No, I couldn't say I wouldn't play in the South again."

Nat said the fact that Negro promoters handle 75 to 80 per cent of the Southern bookings means a lot to him. "These Negro promoters depend on these acts for their livelihood. And if, according to Southern law, they don't hold the concert before segregated audiences, they can't rent the auditoriums. If Negro entertainers refused to play in the South what would the Southern Negro do for entertainment? Yet, if we only played to Negro audiences we would create an iron curtain against Negroes. That, in itself, would be going backwards, practicing segregation in reverse."

■

Communication, Nat thinks, is part of the answer.

"When I go South, even a performer of my standing is forced to live as a second-class citizen. I detest it! So, every opportunity I get I talk to white people and carry myself in such a manner as to gain their respect and open the doors for those that follow me.

"This show is composed of a mixed racial group. Not long ago Negroes and whites could not perform together on the same stage in parts of the South. We took this show South and received standing ovations in Oklahoma City, Louisville, New Orleans and other Southern cities. That we perform together now shows a vast improvement in the South. The end of segregated audiences will come too. The fact that Southern audiences can see how well members of an interracial show work together will hasten the elimination of this evil.

"My philosophy," concluded Nat, "includes the elimination of all forms of discrimination. I have performed benefits for Jewish groups and other minority peoples to help attain this end and to let the world know that I have but one position in this matter: full equality for all people, regardless of race, creed or religion."

A nation-wide poll reveals people viewed with mixed feeling the statements Nat King Cole allegedly made regarding the NAACP and segregation following the incidents in Birmingham where hoodlums attacked him on stage.

In New York William McCormick defends the singer. He writes: "The colored people are trying to blame him for something he knows nothing about. They should blame the manager. He books him."

■

A dissenting opinion from Ruby Watson, also of New York, states "I don't think he should have shot off his mouth as he did, what with the problems Negroes in the South are facing. However, he certainly has a right to his opinion."

Floree Bresnihan, New York florist, said "If King Cole said he's fighting in his own way, then he's perfectly right. I wish all these people who are breaking his records would give them to me instead."

New Yorker Earl Buford differs: "As a leader in his field he should do something to help, not hinder. It's up to people in the entertainment field, as well as everyone else, to fight for integration."

Comment from New Orleans is equally diversified:

Nolan Marshall thinks "this life membership by Mr. Cole in the NAACP should be the first of thousands. I would think all entertainers should do likewise. Certainly they are the most financially able."

"Unfortunately," writes Malcolm R. LaPlace, "Mr. Cole is not cut from the same mold as Duke Ellington, Count Basie and many others who refuse to perform for segregated audiences."

Herman Antoine Jr. believes "if Mr. Cole is guilty his records should be boycotted. On the other hand, if he isn't, the individual responsible for such publicity should apologize."

■

Three Detroiters polled all are sympathetic with the popular vocalist:

"I personally believe King Cole was and is too smart to have said the things that were attributed to him. I don't think he'd make a bad statement against the NAACP."—Stutz Anderson.

Critical of the press, Loraine Pendergrass states "I really believe the Negro press was wrong in not getting Nat Cole's side of the story. He's OK with me."

Samuel Johnson says "We must stop attacking the victim and fight the disease. Nat King Cole has done a lot for the NAACP."

KING'S GOLD. — The biggest plum in show business history was Nat King Cole's last week with the signing of a contract to do three yearly shows at an exclusive Las Vagas hotel for the fabulous sum of $500,000. The agreement is reportedly the largest single contract for nightclub performances in history. Under the agreement, signed with Jack Entratter, show producer at the Sands hotel, Cole will make appearances at the Sands in 1957, 1958 and 1959. Cole currently is playing at the hotel-casino.

Call Pg. 9
Kansas City, Mo.
49c(2)(a)
Fri. 5-4-56

'I'm on your side,' Nat tells NAACP

Afro-American P. 6
Baltimore Md.
Sat. 4-28-56

B-U-L-L-E-T-I-N

Nat (King) Cole, Tuesday, cancelled his scheduled appearance in Atlanta, Ga., telling his promoter, B. B. Beamon, that he would not "appear there for a million dollars." "Cole said he was afraid to appear in Atlanta," his promoter said.

NEW YORK—"As a member of the minority group, I am and always will be in accord with the work that you and all right-thinking organizations are doing to help all of our causes and shall cooperate with you to the fullest extent . . . "

That was Nat (King) Cole's reply to an invitation from Roy Wilkins, NAACP executive secretary, to join the "crusade against racism."

Cole sent the telegram from Norfolk, Va., where he appeared Saturday. It was received by Mr. Wilkins in New York Sunday. It read:

"I wish to correct a misquote in certain newspapers stating that I would not support the NAACP. They are utterly wrong in saying this. What was said by me, and I quote, 'I will continue to crusade as an entertainer to help promote better relationship among races."

"I was also asked would I crusade for the NAACP," and then he declared his answer was the statement above.

* * *

COLE'S TELEGRAM followed press reports from Raleigh, N.C., Saturday morning which, in effect, accused Cole of refusing to "help the NAACP."

The Raleigh News reports, which followed a wire sent by Wilkins extending an invitation to Cole to join the crusade, indicated the singer commented:

"I'm crusading in my own way . . . I was not intending to become a politician."

The wire to Cole read as follows:

"NAACP regrets exceedingly unprovoked attack upon you in Birmingham by hoodlums consumed with race hatred.

"As you stated your mission has been simply to entertain. In this field your exceptional talent has won for you popular acclaim from people of all races, North and South.

"You have not been a crusader or engaged in an effort to change the customs or laws of the South. That responsibility, newspapers quote you as saying, you 'leave to the other guys.'

"The attack upon you clearly indicates that organized bigotry makes no distinction between those who do not actively challenge racial discrimination and those who do.

"This is a fight which none of us can escape. We invite you to join us in the crusade against racism in order to create a society in which the Birmingham incident would be impossible."

* * *

IN RICHMOND Sunday, Cole refused to talk with reporters and was under heavy guard. A personal bodyguard and 15 policemen protected him from newsmen, autograph seekers, visitors and photographers.

Mr. Wilkins, in New York Monday, said "Duke Ellington, Count Basie, Lionel Hampton and guys like that have pitched in to help the NAACP on many occasions."

He also pointed out that the best way for entertainers to straighten out problems involving tours in the South is to sit down with their managers before the season's itinerary is worked out and say to them:

"Let's try to work out something on this segregation in the South or else let's not make this tour."

---

15 police guard Cole

Afro-American
Baltimore, Md.

By TOM MITCHELL

RICHMOND

Fifteen city policemen were on hand Sunday night to guard Nat (King) Cole.

Sat. 4-28-56

Three officers stood guard at the Mosque stage door and the press and public were barred from all contact with the singer.

Cole spent a restful 30 hours in Richmond at the North Side home of Mrs. Bernard T. Kenney, 2911 Hanes Avenue. He arrived from Norfolk early Sunday morning and took a plane for Winston-Salem, N.C., Monday afternoon.

P. 6

* * *

A PRIVATE detective was also assigned to the singer, and there were unverified reports that the inspector was Federal.

"It was really delightful to have Mr. Cole and his wife Maria here," Mrs. Kenney told the AFRO. "He is such a lovely person, so sincere and quiet and so much a gentleman.

"His wife said she rushed to meet her husband after the incident in Birmingham but that she planned to return to California in a few days as soon as everything is all settled." She added, "They are such a lovely couple."

* * *

COLE HAD complete privacy. "He didn't even get a telephone call and he said he needed the rest. He really seemed upset by the Alabama incident and thought it was quite serious."

Nat Cole is faced with a problem other than the Birmingham developments. His public relations men may soon have to weigh another factor in the career of the fabulous singer. In the music publishing business and on the stage and night club circuit, Cole is a universal personality.

His records are top sellers and his demand for appearances put the king of ballad singers near the $300,000 a year class or better. He is tops.

* * *

HIS PROMOTERS, headed by wily Bob Swartz, fill halls all over the country. They reap a big harvest in the South where audiences are segregated in various ways depending upon the particular nature of the political racist mentality.

In Birmingham last week the first show was for whites and the second for colored.

At Richmond's Mosque, the accepted pattern is seats for colored in all price ranges, usually separated by the various sections.

At the Cole show it was one of the middle sections. Next week it will be a little different and later may even be still another arrangement depending upon the show and the demand by the ticket buyers. The Cole show demand was largely from whites.

* * *

COLE IS A TOP record seller among white people.

Like all record pushers, the Cole promoters want to sell to everybody.

Cole does not want to be political. All his actions prove it. Now, he is caught in the tide, at least for the present, in the middle of a political - racist incident which for a few days was top news on all national and international news wires.

This much is certain about the Birmingham incident: Cole was attacked because he was a colored man. For this reason, leaders of the civil rights struggle are concerned because, in their view, Cole has not "hit back."

It is apparent that Cole wants to treat the matter as an individual problem. The equal rights movement leaders are wary of any individual actions which show signs of weakness.

* * *

NAT "KING" COLE is not now being guarded against attacks or threats of bodily harm. He is being guarded against making the statement colored men all over the world want to hear him make.

And there is growing reason to believe that the gentleman from Montgomery — where those from whence he sprung now speak so loud and so gallantly for the liberty which is America — may have been away too long.

The struggle which is the life of the Southern colored citizens hit Cole in Birmingham and Cole may, truthfully and in all sincerity, not know what hit him.

Theatrical Agencies, Stars Banning Together

Courier Sat. 4-28-56

Act to Halt Attacks On Negro Entertainers

Pittsburgh, Pa. P.26

49c(2)(a)

NEW YORK—The recent attack upon Nat (King) Cole by Birmingham "hoods" is beginning to show good results both here and in the South. According to a talent agency executive steps have been taken all along the line to prevent such a thing from ever happening again. According to the spokesman, "open attacks on any performer attempting to carry out the terms of his or her contract will not be tolerated."

On the silent front some of the best known stars of television, screen, radio, vaudeville and the legitimate stage, are banning together for a strong stand on the issue. For obvious reasons their names are not being printed as many of them have TV shows which go South and are members of shows that will sooner or later take to the road. The signs are healthy here and will soon take shape.

Asked about the agencies' policy of booking Negro talent, and others also, in places where segregation is practiced by separation, the booker stated that all attempts will be made to either eliminate the system or keep the stars above the Mason-Dixon line. He said that the unions have been contacted and there is hope that the same steps that were taken in Washington, D. C., to desegregate theatres there would be started. "However, this calls for complete agreement with each organization involved."

In an attempt to speed the matter up the Courier has written letters to all the theatrical organizations, the main ones being the American Federation of Musicians and the American Guild of Variety Artists, asking that they take the same stand on segregation taken by Actors' Equity when the Courier started its fight in Washington in 1946.

BIRMINGHAM, Ala. — Since the attack upon Nat King Cole the White Citizen Council here has been unable to gather enough interest to hold successful meetings. An attempt to bolster the interest in the un-American organization here went wanting when only ninety members turned out.

Socked in Alabama, cheered in Richmond

Afro-American P. 6
Sat. 4-28-56
Baltimore, Md.

NAT "KING" COLE plays it real cool on Richmond's Mosque stage as his trio and the Ted Heath band from England back his "Too Young To Go Steady." A packed house agreed that Cole was "greater than ever." His entrance ovation was stronger than usual. Many think his Birmingham attack by Alabama racists played a part in the public acclaim. The singer, who was accompanied by his wife to Richmond, was strongly guarded and spent 30 hours in a Richmond hideaway. (Henderson Photo)

Nat King Cole Attacked On Stage by White Men

Star Wed. 4-11-56
Washington D.C.
P. 12-A

BIRMINGHAM, Ala., April 11 (AP).—Nat (King) Cole, Negro singer and pianist, was attacked on stage last night by a group of white men who climbed across the floodlights at Birmingham's Municipal Auditorium.

An audience of nearly 4,000 gasped as the 37-year-old entertainer was knocked to the floor, together with a microphone into which he was singing.

Police, who had been alerted to watch for any indication of troubie, swarmed from the wings to grab three men on stage. Three others were taken into custody later. Four of the six have been charged with inciting a riot.

Weapons Found in Car

Outside the auditorium officers found a car containing two .22 rifles, a blackjack and a pair of brass knucks. Detectives said the car was owned by some of the men who came from Anniston, Ala.

Charged with inciting a riot were Willie Richard Vinson, 23; E. L. Vinson, 25, and Kenneth Adams, 35, all of Anniston, Ala., and Jesse W. Mabry, 43, Birmingham.

Held for further questioning were Orliss Clevenger, 18, and Mike Fox, 37, both of Anniston.

The attack came in the first of two concerts scheduled under Birmingham's rigid segregation laws. The first performance was for white patrons only. The second was given before a Negro audience.

The North Alabama White Citizens Council, one of several such groups, has been trying to stop the playing of "rock and roll" music in juke boxes. Asa Carter, executive secretary of the group, who has made numerous speeches attacking "rock and roll" as degrading, turned up at police headquarters with several other men "to get the details" of last night's attack on Mr. Cole. Police refused to talk with him.

It has not been determined if any of those arrested have any connection with the council group.

Other citizens councils in the State have opposed any such method in the segregation issue, and have said that they are interested only in fighting integration in school by legal means.

Caught by Surprise

The attack on Mr. Cole, a native of Montgomery, Ala., caught the singer by surprise.

"This thing happened so fast. The spot was in my eyes. I didn't see anything," he told newsmen later. "This fellow lunged up, below the stage, and hit the microphone and it hit me under the chin. I fell over the piano stool, on my back.

"He didn't have time to say anything before the police got him."

After the attack the audience kept calling for Mr. Cole to come back. One man kept yelling, "Tell him to come back out so we can apologize for what happened."

Mr. Cole returned. The ovation he received lasted nearly 10 minutes.

"The audience was wonderful," he said. "They were trying to tell me in their own way that they do not condone such actions."

In a wavering voice he told the audience:

"I just came here to entertain you. That was what I thought you wanted. I was born in Alabama. Those folks hurt my back. I cannot continue, because I have to go to a doctor."

A physician examined him at the auditorium and said he was not hurt physically. Mr. Cole later gave a second performance for the Negro patrons.

Policeman R. N. Higginbothan suffered a broken nose in his scuffle with the assailants.

Mr. Cole's family moved from Montgomery to Waukegan, Ill., when he was a child. He has played many dates in the South, including several previously in Birmingham. He is scheduled to appear in Greenville, S. C., tonight and has several more Southern dates on his present tour.

Before coming to Birmingham he appeared Monday night in Mobile before a segregated audience.

NAT (KING) COLE
After Attack
—AP Wirephoto

Cole Tells Why He'll Continue Dixie Tour

Defender P.1

Chicago, Ill.

Declares He Helps As NAACP

Sat 4-21-56

By GEORGE DANIELS

Three days after being knocked off his feet by white hoods on a stage in Birmingham, Ala., Nat "King" Cole resumed his Southern tour.

He left Chicago Friday morning enroute to Richmond, Va., after a two-day rest and examinations by his personal physician, Dr. James E. Scott, director of the Ida Mae Scott clinic.

The famed singer had cancelled [illegible] appearances following the attack, April 10, when he was tackled about the ankles by one of three thugs who rushed on stage during his performance at the Municipal auditorium in Birmingham.

Shaken, Cole suffered slight shoulder pains and a strained back, according to his physician.

CANCELLED 3 SHOWS

Cole flew to Chicago the morning after the incident. His doctor advised him to take a couple of days rest before continuing the tour with the "Star Record Review of 1956," a package show including the British band of Ted Heath's, June Christy and the Four Freshmen, a singing group.

The three engagements cancelled were at Greenville, S. C., Charlotte and Raleigh, N. C. He resumed at Richmond, Va. Saturday.

But controversy was still raging this week over Nat Cole's appearances before Jim Crow audiences in the South — the land of the bus boycott and Autherine Lucy.

Asked why he sang before segregated audiences, Cole, while in Chicago, said:

"We have a lot of Negroes there. I'm a performing artist and I entertain Negroes as well as whites.

"I don't think I can help matters by totally ignoring the South. Whites buy my records, as well as Negroes, and they're entitled to hear me, too. My tour was arranged long before the bus boycott or the Autherine Lucy school riots. Tension was already mounting when we got there.

Defender

ATTEMPT RIOT

"The three thugs who attacked me were trying to incite a riot, but the rest of the audience — all white — didn't move. Some cried over the incident."

P.2

The incident took place as Cole was appearing before 4,000 whites in the Municipal auditorium, and as a like number of Negroes waited in line outside the auditorium to see and hear him.

Sat 4-21-56

The singer said he "was glad" the attack happened. "It needed to happen to someone like me — an internationally known star, not a politician," he said.

Cole said a white promoter, Eli Weinberg, promoted the Birmingham show. "He knew what he was doing," said Cole. "He knew we had a mixed show."

"What happened to me in Birmingham was not a personal affront. I believe that when those few racists saw me, they also saw the Supreme Court and the NAACP.

PRIDE WAS HURT

"The South is getting better. We can't improve conditions by ignoring it, altogether. The night before I was attacked, Negroes and whites in Mobile, Ala., viewed the show together. I don't believe all the whites are bad, just as all of them are not good.

"As a performer I must play where people want to hear me. My being there helps spread a little goodwill, too. The people who came to see me — some paid $4.80 a seat — are going away with a new attitude.

"We have to show the segregationists that we are bigger than they are. My pride was hurt, but I'm glad it happened to me. It brought something new to light.

"I'll continue to go South and fight in my own way — just as the NAACP fights in its own way."

"My Job To Perform Before People", Entertainer Says

P.5

[illegible] Fri. 4-20-56

Bi'ham, Ala.

CHICAGO — (ANP) — Singer Nat (King) Cole was under ediorial and verbal attacks this week following his decision to resume his tour of Dixie before segregated audiences.

Cole, who was assaulted and lightly injured by a group of white ien on stage during a show last Vednesday night in Birmingham, la., stopped over in Chicago for wo days for a medical examination nd rest.

Asked whether he would continue erforming before Jim Crow audences in the South, Cole said:

"Sure I will. I'm not a political igure or some controversial person. 'm just an entertainer, and it's my ob to perform for people..

"In many ways, I may be helpful o bring harmonious relations beween people through my music.

"The Supreme Court is having a ard time integrating schools, so hat chance do I have to integrate udiences?"

Cole's statement, circulated naionally, drew heated comment from cores of Negro leaders throughout he country. The press also joined n.

Among the first to blast the singr was the Chicago Daily Defender, hich said editorially Thursday:

"We wonder if Nat Cole shared he humiliation of the hundreds of Negro fans who had to stand utdoors and wait while whites inide yelled "go home N----r" and ttacked him as he performed.

"King Cole must remember that henever white people have so little ppreciation for other human bengs that they cannot sit in an udience where there are Negroes, hey are not spiritually attuned to ppreciate his musical efforts.

"We hope Cole has learned a lesson."

Irv Kupcinet, popular theatrical olumnist for the Chicago Sun-imes, had this to say about the incident:

"Nat (King) Cole's many friends, while grieved by the attack on him in Birmingham, were disappointed y his appearances there. They're wondering why he agreed to appear efore segregated audiences . . . Cole previously had always taken a trong stand against segregation."

Defender
Chicago, Ill.
Sat. 4-21-56
P.1

A SMILING NAT Cole (photo left) is surrounded by newsmen on arrival in Chicago last week from Birmingham, Ala., where he was assaulted on stage of Municipal Auditorium. In Chicago for medical examination and rest, Cole, interviewed later (photo at right) said, "I'll continue singing in the South and I'll continue fighting segregation in my own way." Following two-day rest he left Chicago for Richmond, Va., to continue Southern tour.

White Men Attack 'King' Cole; He's Unhurt

Courier-Journal P.2
Wed. 4-11-56 (2) @ P.2
Louisville, Ky.

Birmingham, April 10 (AP)—Negro band leader Nat "King" Cole was attacked by a group of white men tonight as he sang on the stage of Birmingham's Municipal Auditorium.

Cole was singing the second of two numbers in a concert billed for an all-white audience. A scheduled second concert later for Negro patrons in segregated Birmingham was postponed.

Knock Cole to Floor

Cole's manager, Bob Schwartz, said the musician was not injured.

"A physician already has examined Cole and he is not injured. Thank God for that," said Schwartz.

About six white men rushed Cole, three of them mounting the high stage and plunging over the footlights. They knocked Cole and the microphone to the floor.

About 10 policemen rushed from the wings and grabbed the attackers. Three or four were taken to Police Headquarters.

Crowd Cheers Cole

Shortly after the attack Cole returned to the stage amid the cheering of a crowd estimated at more than 3,500.

"I just came here to entertain you," he said. "That was what I thought you wanted. I was born here. Those folks hurt my back. I cannot continue, because I have to go to a doctor."

Cole is a native of Montgomery. His all-Negro band played before a mixed audience of 7,000 persons at a charity performance in Mobile last night.

The crowd stood and cheered Cole after he returned to the stage. Some estimated the ovation lasted longer than 5 minutes.

Singer-Pianist Rescued From Assailants; 6 Men Arrested at Auditorium

Bystander P.1
Thurs. 4-12-56
Des Moines, ~~Iowa~~

Birmingham, Ala. — Quick action on the part of Birmingham policemen averted a riot here Tuesday night when Nat "King" Cole, a singer-pianist was attacked by a group of white men as he sang from the stage of Birmingham's Municipal Auditorium.

4-@(a)

Police had been alerted to watch for trouble. Some white Citizens Councils have been campaigning against Negro music as decadent, and have urged a boycott of such music by white patrons.

Cole was singing the second of two numbers in a concert billed for "all-white" customers. He gave a second concert later for Negro patrons in the same hall.

Cole's manager, Bob Schwartz, said "A physician already had examined Cole and he is not injured. Thank God for that."

Rush the Stage

About six white men rushed the stage, three of them mounting the high stage and plunging over the footlights, knocking Cole and the microphone to the floor.

About 10 policemen rushed from the wings of the auditorium, grabbing the attackers.

Three men were taken to police headquarters. They were Willie Richard Vinson and Kenneth Adams, 35, both of Anniston, Ala., and Jesse Mabry, 43, Birmingham.

"Another Day"

Adams and Mabry were charged with inciting a riot. Vinson was accused of striking one policeman with a bottle, and breaking the glasses of another.

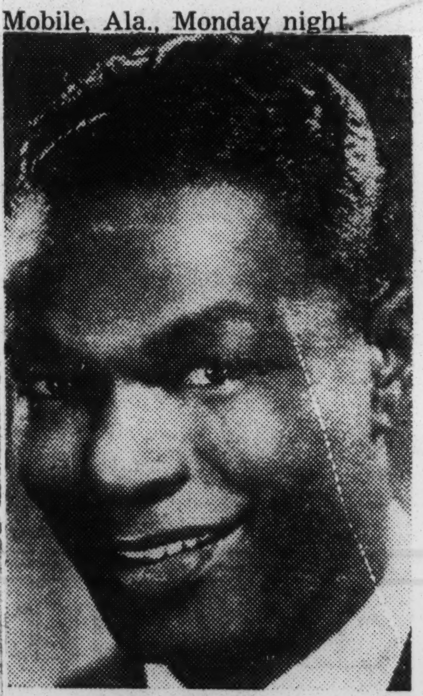
"I can't stand to see white people applauding a Negro," Vinson said. "There's going to be another day."

Cole's songs were to be the closing feature of a program by Ted Heath's British Jazz Band and singer June Christy. He was singing "Little Girl" when the attack came.

Shortly after the attack, Cole returned to the stage amidst the cheering of a crowd estimated at more than 3,500 persons.

"I just came here to entertain you," he said. "That was what I thought you wanted. I was born here. Those folks hurt my back. I cannot continue, because I have to go to a doctor."

Cole, 37, is a native of Montgomery. His all-Negro band played before a segregated audience of 7,000 persons at a charity performance in Mobile, Ala., Monday night.



NAT "KING" COLE

49c(2)(a) 1956

BILLY DANIELS

Courier Sat

P.2

Three-Time Daddy—Billy Daniels is shown here with his wife, the former Pierette Cameron of Montreal, Canada, to whom a daughter was born in Los Angeles. In the meantime, Billy, who has two children by a previous marriage, may have to sing in court to explain why he shot one James R. Jackson in a Harlem after-hours spot last Jan. 31. The New York Apellate Court has uphedl Daniels' indictment.

4/7 [illegible]

Theatre: 'Mr. Wonderful

Times P. 15-C

Sammy Davis Jr. Stars in New Musical

Sat. 3-24-56

By BROOKS ATKINSON

IN the last scene of "Mr. Wonderful," which opened at the Broadway on Thursday, Sammy Davis Jr., his father and uncle find themselves performing in a nightclub set.

49c (2) (a)

Presumably, this is where they came in before the writers, composers, directors, actors, agents, arrangers, musicians, scene designers, costume seamstresses and electricians got to work on their Broadway show. Mr. Davis is a talented and winning young man; his father and uncle quite properly think a lot of him. But the whole idea of "Mr. Wonderful" is redundant. Mr. Davis does not require all this labor and industry to get where he has already been.

New York, N.Y.

By putting their heads thoughtfully together, the fabricators of "Mr. Wonderful" open their show with an explosion of mediocrity. "1617 Broadway" is the title of the song. The orchestra lets go with a terrific blast, the drummer being especially ecstatic. Rushing joyfully around the stage the performers scream the lyrics. The opening number is also livened up with some snappy gags about show business. Everybody is gay. Everybody is excited. Everybody is corny.

From that moment, "Mr. Wonderful" traces the career of a modest though gifted night-club performer who reluctantly allows himself to make the Big Time by playing the fabulous Palm Club in Miami. "The Palm Club can make you or break you," is the terrifying slogan. Is Sammy Davis Jr. victorious? Yes. Will success spoil Sammy Davis Jr? No.

•

The night club fable in "Guys and Dolls" was both funny and charming. For "Guys and Dolls" had a point of view. Although it regarded the Hot Spot as the essence of banality, it treated the girls and the dance routines with affection. But "Mr. Wonderful" has no point of view aside from a conviction that night clubs and show business are glamorous—an attitude open to considerable argument on the basis of most of the entertainment provided by the authors and composers.

49 c (2) (a)

Sammy Davis Jr.

The Cast

MR. WONDERFUL, a musical comedy in two acts and ten scenes. Book by Joseph Stein and Will Glickman. Music and lyrics by Jerry Bock, Larry Holofcener and George Weiss. Presented by Jule Styne and George Gilbert, in association with Lester Osterman Jr.; production staged by Jack Donohue and conceived by Mr. Styne; scenery by Oliver Smith; costumes by Robert Mackintosh; lighting by Peggy Clark; musical director, Morton Stevens; musical and vocal supervision, Oscar Kosarin; orchestrations, Ted Royal and Mr. Stevens; production stage manager, John Barry Ryan. At the Broadway Theatre.

Unemployed Actress	Ann Buckles
Hal	Hal Loman
Rita Romano	Chita Rivera
Two Comics	Bob Leslie, Larry B. Leslie
Audition Annie	Pat Wilkes
Johnnie	John Pelletti
Talent Scout	T. J. Halligan
Fred Campbell	Jack Carter
Lil Campbell	Pat Marshall
Mr. Foster	Malcolm Lee Beggs
Uncle	Will Mastin
Dad	Sammy Davis Sr.
Charlie Welch	Sammy Davis Jr.
Ethel Pearson	Olga James

In this column's opinion, "Mr. Wonderful" is amusing only when it takes leave of show business for a commercial interlude in Miami. A couple of hams who have goofed in a night club open a souvenir stand in the city of sand and sun. "Mr. Wonderful" has a point of view about that, and sardonic enough to be funny.

•

Otherwise, this is a spectacular, noisy endorsement of mediocrity that comes alive only when young Mr. Davis rocks and rolls, tap-dances or does imitations. There are some fugitive touches of the Harry Richman brand of dramaturgy in "Mr. Wonderful." It also discloses nostalgia for "Ankles Aweigh."

Critics Blast 'Mr. Wonderful', But 'Advance Sale' Keeps It On Stem

Defender P. 17 Sat. 4-14-56

Chicago, Ill.

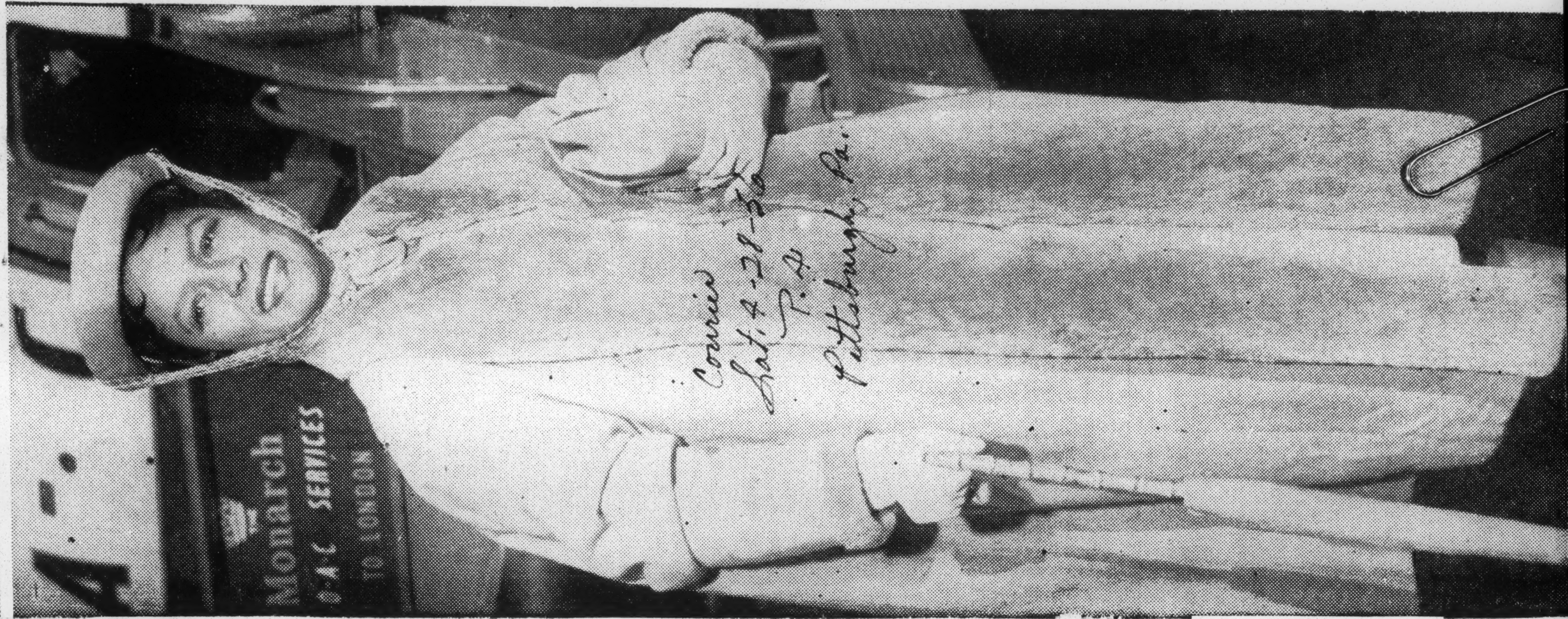
NEW YORK — (ANP) — In spite of adverse criticisms from the first nighters, Sammy Davis' show "Mr. Wonderful" is playing to capacity houses at the Broadway Theater. An advance sale of $400,000 showed little signs of refund demands after the critics panned the show.

49c (2)

A "jinx house" on the outskirts of the theater district, the Broadway is the real test off a show. It has 900 seats in its balcony alone — as many as some other legitimate theaters have in the whole house. And those seats are filled with squealing, shouting teen-agers, the likes of which haven't been seen since the balmy days of Benny Goodman when he had 'em dancing in the aisles at the Paramount.

No question about it, Davis is the legitimate successor to the great entertainers of the past, holding his own in any company. Some say he has a lot to learn about acting on the stage as differing from performing in a night club, but talent such as Davis possesses, will shine in a barrel. "Mr. Wonderful" looks like one of Broadway's money makers.

To Sing for Supper



Courier
Sat. 4-28-56
P.4
Pittsburgh, Pa.

Time on Her Hands

Herald P. 11-C

Idyll in Paris, so Dorothy Will Make Two Pictures

Mon. 5-21-56 Miami, Fla.

By LOUELLA O. PARSONS

HOLLYWOOD — (INS) — With "Island in the Sun," the Alec Waugh best-seller, postponed until December at 20th, Dorothy Dandridge has time to make two films in Europe before returning here.

The first job to supply songstress Dandridge with the moola for new mink coats and diamond rings is "Tamango" for French Producer Roland Girard. It's a short story by Prosper Merimee, whose "Carmen" became a classic opera and served as the basis of Dorothy's "Carmen Jones."

Her second picture is "The Shortcut" for Henri Bevard of Prima Films of Paris. In this, Dorothy plays a Portuguese girl in love with an Italian officer.

49c(2)(a)

DOROTHY DANDRIDGE
. . . aiming for mink

Dot Dandridge to split time in U.S. and Europe

Afro-American P.6
Sat. 6-16-56
Baltimore, Md.

HOLLYWOOD (ANP) — Word that Dorothy Dandridge will live part of each year in Europe in order to star in French and Italian films was brought here by Earl Mills, personal manager of the star, on his return from London.

Mills accompanied the actress-songstress to England for her record-breaking four-week engagement at the Savoy Hotel in London and met with European film producers to arrange her first motion picture vehicle abroad.

Miss Dandridge begins work in "The Short Cut" for producer Henri Bevard for Prima Films in August. The love story of an Italian army officer and a girl in a conquered country with location in Southern France.

* * *

SECOND FILM committment on her schedule is with producer Roland Girard of Film Cyclope Company to star in a screen adaptation of "Tamango," a short story by Presper Merimee who wrote the original "Carmen." Date for production of the sea epic will probably be early spring, according to Mills.

"The First Eve," a French musical, is the third film on tap for the star of "Carmen Jones."

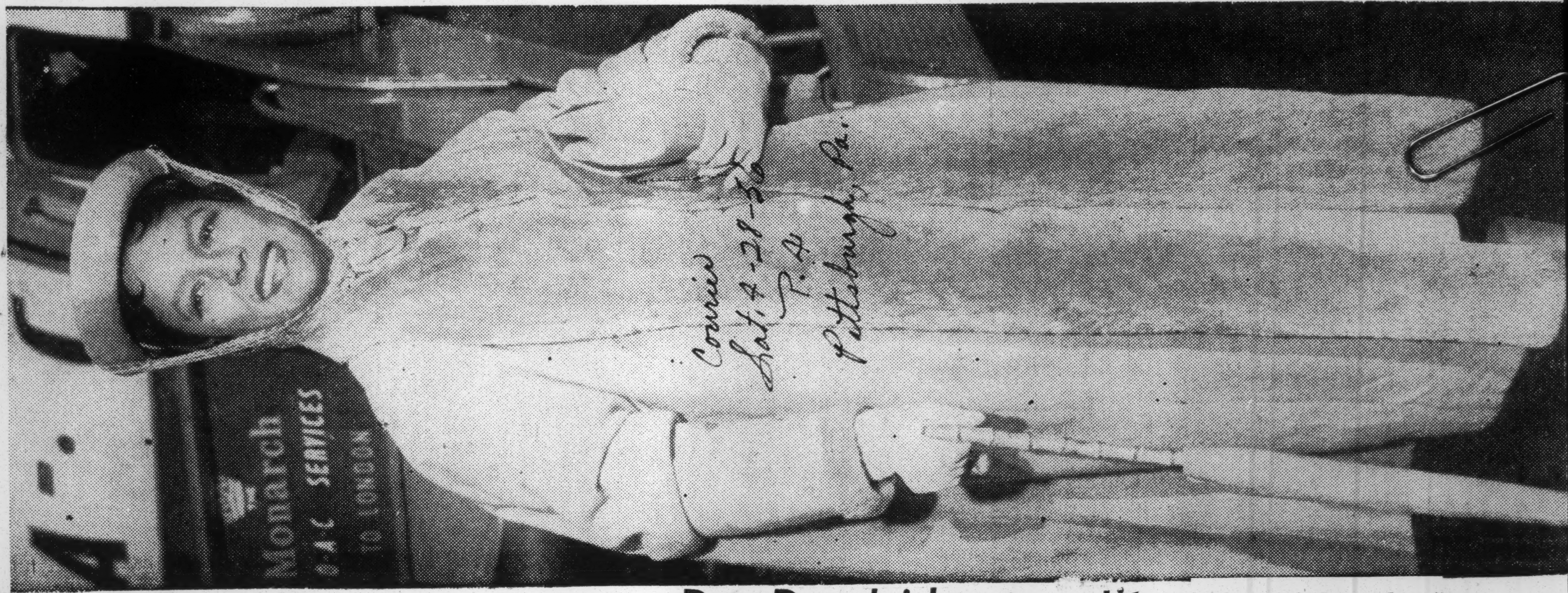
Twentieth Century-Fox still holds a contract for one starring film a year for Miss Dandridge. Postponement of the start of "Island in the Sun," until January, 1957, has made it possible for her to begin her foreign film activity this year.

MISS DOROTHY DANDRIDGE

49c(2) (a) 1956

DOROTHY DANDRIDGE

To Sing for Supper



Courier
Sat. 4-28-56
P. 4
Pittsburgh, Pa.

Time on Her Hands

Herald P. 11-C

Idyll in Paris, so Dorothy Will Make Two Pictures

Mon. 5-21-56 Miami, Fla.

By LOUELLA O. PARSONS

HOLLYWOOD — (INS) — With "Island in the Sun," the Alec Waugh best-seller, postponed until December at 20th, Dorothy Dandridge has time to make two films in Europe before returning here.

The first job to supply songstress Dandridge with the moola for new mink coats and diamond rings is "Tamango" for French Producer Roland Girard. It's a short story by Prosper Merimee, whose "Carmen" became a classic opera and served as the basis of Dorothy's "Carmen Jones."

Her second picture is "The Shortcut" for Henri Bevard of Prima Films of Paris. In this, Dorothy plays a Portuguese girl in love with an Italian officer.

DOROTHY DANDRIDGE
. . . aiming for mink

Dot Dandridge to split time in U.S. and Europe

Afro-American P. 6
Sat. 6-16-56
Baltimore, Md.

HOLLYWOOD (ANP) — Word that Dorothy Dandridge will live part of each year in Europe in order to star in French and Italian films was brought here by Earl Mills, personal manager of the star, on his return from London.

Mills accompanied the actress-songstress to England for her record-breaking four-week engagement at the Savoy Hotel in London and met with European film producers to arrange her first motion picture vehicle abroad.

Miss Dandridge begins work in "The Short Cut" for producer Henri Bevard for Prima Films in August. The love story of an Italian army officer and a girl in a conquered country with location in Southern France.

* * *

SECOND FILM committment on her schedule is with producer Roland Girard of Film Cyclope Company to star in a screen adaptation of "Tamango," a short story by Presper Merimee who wrote the original "Carmen." Date for production of the sea epic will probably be early spring, according to Mills.

"The First Eve," a French musical, is the third film on tap for the star of "Carmen Jones."

Twentieth Century-Fox still holds a contract for one starring film a year for Miss Dandridge. Postponement of the start of "Island in the Sun," until January, 1957, has made it possible for her to begin her foreign film activity this year.

MISS DOROTHY DANDRIDGE

49c(2)(a) 1956

DEEP RIVER BOYS

Deep River Boys primed for new overseas jaunt

Afro-American Sat. 6-23-56

Like all good things, vacations have to end.

The Deep River Boys, perhaps one of the outstanding vocal groups on the international circuit, are winding up one of their rare "layoffs" and preparing to hit the airlanes again.

49c(2)(a)

Following three weeks in which they were told to "relax and forget everything," the Deeps are back to packing their belongings. They open an engagement in Gothenburg, Sweden on July 1.

Baltimore, Md.

* * *

SPREAD out over the Eastern part of the U.S., at the moment, the various members are reportedly fishing, golfing, etc., at their respective homes. One of them, Al Bishop, newest member of the group, is spending the time with his wife, Ruth, at their Baltimore home.

P.12

"None of us knows exactly how long the coming tour will be," says Bishop

"After Copenhagen, we go to Oslo, Norway, then to Sweden and other Scandinavian points Then it'll be Europe again."

* * *

LAST YEAR, the Deeps spent more than eight months in Europe alone, where they became the toast of theatrical circles.

Headed by Harry Douglas, the baritone lead, the quartet appeared in England, France, Belgium, Germany, Hungary, Scotland and Italy. In the meantime, they found sufficient time and energy to produce an album of 12 LP numbers, included among which are:

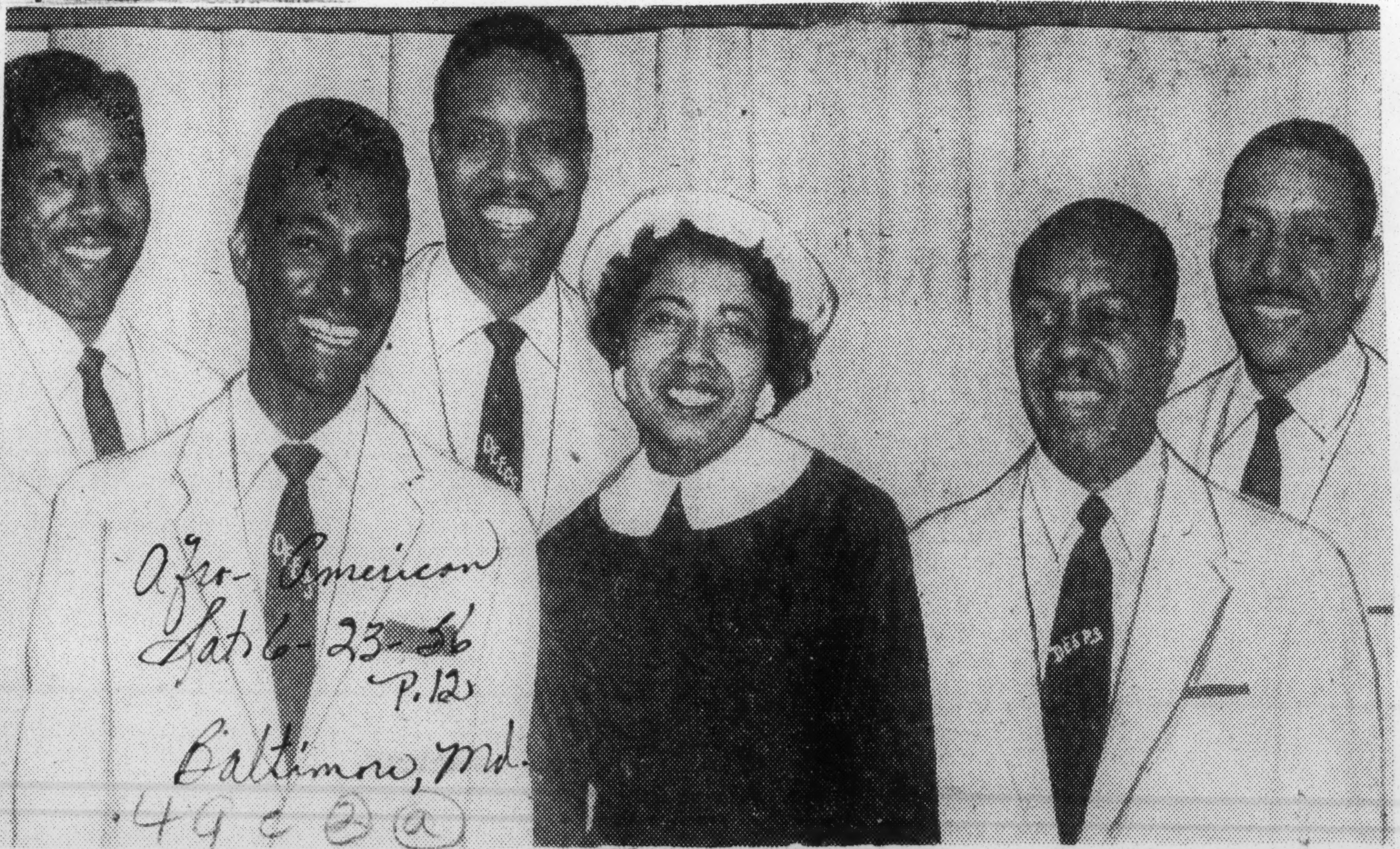
"St. Louis Blues," "Mister and Missus Mississippi," "Hallelujah Day," "Shadrack," "Too Young" and "Stars Are the Windows of Heaven."

Their latest is a 45 RPM disc titled "Whole Wide World," which they call a refined version of rock and roll. The flip side is "All My Love Belongs to You."

Bishop and Vernon Gardner, the second tenor, are long time residents of Baltimore. The former sings bass He joined the group in London last November, as understudy to Edward Ware

Both Bishop and Gardner were former students at Douglass High School here

Aside from the Baltimore pair and Douglas, the Deeps include top tenor Jimmy Lundy and pianist-accompanist Ray Durant



Afro-American
Sat. 6-23-56
P.12
Baltimore, Md.
49c(2)(a)

BACK TO WORK SOON — The Deep River Boys, winding up a 3-week vacation, resume work July 4, at Gothenburg, Sweden. The new group is shown as they were closing a recent stand in Buffalo, prior to taking a brief layoff. Left to right, they are Jimmy Lundy, top tenor; Al Bishop, bass; Harry Douglas, baritone lead; Mrs. Ruth Bishop, wife of the bass man; Ray Durant, pianist, and Vernon Garner, second tenor.

TOPS IN 'POPS'

Star

Ella Fitzgerald Great In Cole Porter LP

Sun. 6-10-56 P.4-E

Washington, D.C.

By BOB WILLIAMS

"Ella Fitzgerald Sings the Cole Porter Song Book" is an LP set that's an example of a perfect wedding of singer and material, for these great Cole Porter songs seem to have been created just for Ella's magnificent voice.

49(2)(a)

The set contains two LPs, and features excellent liner notes on Porter, Ella and Buddy Bregman, who conducts and did the arranging. Ella displays a complete understanding of what Porter was trying to say in each number, whether it's a lovely ballad such as "Ev'ry Time We Say Goodbye" or the saucy "Let's Do It." Listening to Ella's interpretations is sheer delight, and the sympathetic orchestral support by Bregman enhances the picture.

There are all of Porter's most familiar works in the set, along with some that are not so well known. Included in the 32 numbers are "Begin the Beguine," "I've Got You Under My Skin," "Miss Otis Regrets," "Ridin' High," "Too Darn Hot," "Ace in the Hole," "I Get a Kick Out of You," "Easy to Love," "Night and Day," "What Is This Thing Called Love," "All of You" and "I am in Love." (Verve MGV-4001-2.)

Ella Fitzgerald Sings the Cole Porter Song Book (Verve, 2 LPs). Thirty-two sophisticated songs, sweet, hot and tough, sung with the utmost simplicity by the queen of popular singers. The Fitzgerald method, in her own words, is to "just sing," and at least half of her poignance comes from the fact that she sings right in the heart of the note (instrumentalists like to say they tune up to her notes). Strangely enough, she can breathe right in the middle of a phrase and get away with it—a nice way of suggesting that she is not so sophisticated as the songs.

Time P.75

Chicago, Ill.

Mon. 6-11-56

La Fitzgerald To Star In Jazz At The Phil Concert

Call Sat. 10-6-56

Ella Fitzgerald, long recognized as the world's foremost jazz singer, will be featured in Norman Granz' "JAZZ AT THE PHILHARMONIC" concert when an all-star cast of some of the nation's finest jazz artists appear in the Music Hall of Kansas City's Municipal auditorium Sunday night, Oct. 7, in two performances, one starting at 8 and the other at 11 p.m.

Kansas City, Mo.

The buxom lady of song has been a "name" singer for many years, and in each appearance she brings something fresh, exciting and tremendously delightful as she charmingly chants both ballads and jazz.

Currently she has a best-selling album on the Verve label, entitled "Ella Fitzgerald Sings the Cole Porter Song Book."

Sat. 10-6-

Her first hit record dates back to 1938 when she popularized the novelty tune, "A-Tisket, A-Tasket." Among her more recent hit records is "Pete Kelly's Blues," which she also sang in the Jack Webb motion picture of the same name.

The singers career began in 1935, as a frightened 15-year-old from Newport News, Va.

She launched her singing caree when she entered an amateur contest... as a dancer. When her turn came to perform, however, her knees were trembling and she suddenly burst into song. She not only won the contest, but also the admiration of Maestro Chick Webb who was conducting the band.

Webb signed her on to sing with his orchestra and she was on her way. Later she emerged on her own as a singing star known for the bell-like quality in her voice and her flawless interpretation of virtually any type of song.

Ella, in her middle and later years, developed into a mimic and showman. She often includes impressions of Louis Armstrong in her repertoire.

Miss Fitzgerald is a musicians' singer. This means that to other professionals she is one of the "greatest." Her reputation to them is based on their profound admiration and respect as a great artist.

Ed Sullivan, the nationally known television show producer on the CBS network, recently presented a filmed interview with Bing Crosby. "Who," Sullivan asked Bing, "is your favorite singer?"

Without hesitation Bing Crosby replied, "Ella Fitzgerald, of course, No one can come close to the Great Ella.

Sun. 10-5-56

Miss Fitzgerald has been a member of Norman Granz' J.A.T.P troupe for the past 10 years.

Among other artists to appear at Kansas City's Music Hall next Sunday night, will be: The Modern Jazz Quartet; the Gene Krupa Quartet; the Oscar Peterson Trio; trumpeters Dizzy Gillespie and Roy Eldridge; tenor saxists Flip Phillips, Illinois Jacquet; alto sax king Sonny Stitt; tenor man Stan Getz and drummers Jo Jones and Gene Krupa and his quartet.

The whole bill rounds out another sensational evening of jazz music performed by some of the finest exponents of this modern medium of music.

Defender Sat. 9-22-56 Chicago, Ill. P.14

49c(2)(a)

ELLA FITZGERALD was chosen one of "Top Ten Recording Artists" in the newly formed awards setup. Classification is best recording artists of all time.

Ella Fitzgerald Among First Ten Given Citations

Defender Sat. 9-22-56

Chicago, Ill. P.14

Hollywood has its 'Oscar'; television offers an annual "Emmy" and the night club circuit honors its greats with special citations so why not a "cup" for the best is recording circles?

Question is not ours, rather Rudolph J. Schaeffer, brewery baron and Richard Himber thought it up and as a result plans for such awards are already in the working stage. The citations would be known as "The Apollo Awards."

The original idea is to start off with awards for the first 10 top artists. That would begin with stars of yesterday and include the greats of today. Names for the original include Bing Crosby, Ella Fitzgerald, Benny Goodman, Perry Como, Al Jolson, Kate Smith, Frank Sinatra, Rudy Vallee, and Paul Whiteman. An imposing lot to say the least.

The original awards made last week to kick off the big show did not carry approval of the entire record industry. There were many members who refused to go along causing the name of the set up from "Diamond Jubilee of Record Industry" to a disc jockey salute. However, in time, it is predicted the industry as a whole will sanction the awards.

One major disc company known to favor the plan is Decca, one of the largest in America.

Expected opposition to the awards are the number of independent recording firms who may fear the major companies will grab all the awards. Quite naturally this group boasts their own artists that they figure belong in the first 10 and naturally are entitled to share in the awards. There is no evident proof that the Indies will be shelved but they are fearing for the worst in in the starting stage. However just why Record Industry Association of America is cool to the plan is not known. In the meantime the citations are here although only one wing of the industry will share in the glory.

10-5-56

44-(2)(a)

10-6-56 Call p.9

Kansas City, Mo.

THE GREAT ELLA.—Among the great jazz artists to appear at Kansas City's Music hall, Sunday, Oct. 7, will be the musicians' singer, Miss Ella Fitzgerald. As in each appearance, Ella will bring something fresh, exciting and tremendously delightful as she renders both ballads and jazz. Miss Fitzgerald has been a member of Norman Granz' J.A.T.P. troupe for the past 10 years.

49c(2)(a) 1956

DIZZY GILLESPIE

Gillespie tour cost U.S. $92,000

Afro-American
Baltimore, Md.

NEW YORK (ANP) — The Middle East tour of Dizzy Gillespie's 16-piece jazz band resulted in a deficit of about $92,000, according to Robert C. Schnitzer, general manager of the International Exchange Program.

Sat. 6-9-56

The deficit will be made up from the President's Emergenfairs, administered by the State Department.

p. 16

The two-month tour, which began March 25 with a concert in Abanda, Iran, and ended last week in Athens, included 64 concerts in 15 cities. It was under sponsorship of the State Department in conjunction with the International Exchange Program of the American National Theatre and Academy. It marked the first time a jazz band had been sent abroad in connection with the program.

'Dizzy' Lost 92 Grand On Tour Abroad

Defender p.14
Sat. 6-9-56
Chicago, Ill.

NEW YORK — (ANP) —The Middle East tour of Dizzy Gillespne's 16-piece jazz band resulted in a deficit of about 792,000 according to Robert C. Schnitzer, national Exchange Program.

The deficit will be made up from the President's Emergency Fund for International affairs, administered by the State Department.

The two-month tour, which began March 25 with a concert in Abadan, Iran, and ended last week in Athens, included 64 concerts in 15 cities. It was under sponsorship of the State Department in conjunction with the International Exchange Program of the American National Theatre and Academy.

Dizzy Urges Ike to Back Jazz Tours

Courier p.21
Pittsburgh, Pa.
Sat. 8-4-56

NEW YORK—After hearing the Senate's decision to discontinue sending jazz abroad (sparked by the deragatory remarks of Louisiana's Senator Ellender), John (Dizzy) Gillespie sent the following telegram to President Eisenhower:

"Shocked and discouraged by the decision of the Senate in the Supplementary Appropriations bill to outlaw American jazz music as a way of making millions of friends for the USA abroad. Our trip through the Middle-East proved conclusively that our interracial group was powerfully effective against Red propaganda. Jazz is our own American folk music that communicates with all peoples regardless of language or social barriers. I urge that you do all in your power to continue exporting this invaluable form of American expression of which we are so proud."

Dizzy left for a goodwill tour of South America last week.

Post & Times Herald p. C10
Sun. 5-20-56
Washington, D.C.

Dine With Dizzy

Dizzy Gillespie and his 17-piece orchestra will be on hand for the White House Correspondents Association annual dinner at the Sheraton-Park Hotel Thursday. Diz is winding up a 2-month tour of Europe and the Middle East.

Jazz Diplomat

Courier p.21
Pittsburgh, Pa.
Sat. 8-4-56

Crazy Man—Dizzy Gillespie sounds a high note at N. Y. International Airport as his wife, Lorraine, listens approvingly to the music from his unique trumpet. He and his orchestra left on a Pan American-National-Panagra Interchange flight to Quito, Equador, where they will begin a concert tour of South America. They'll tour for three weeks on a State Department and ANTA sponsored good-will journey.

Courier Theatrical Section

Diz Set for Tour Of South America

Courier p.23
Pittsburgh, Pa.
Sat. 7-21-56

NEW YORK—Dizzy Gillespie, whose recent tour of India for ANTA, under the banner of the State Department, proved a huge goodwill success will be off for the same type of deal to South America on or before Monday.

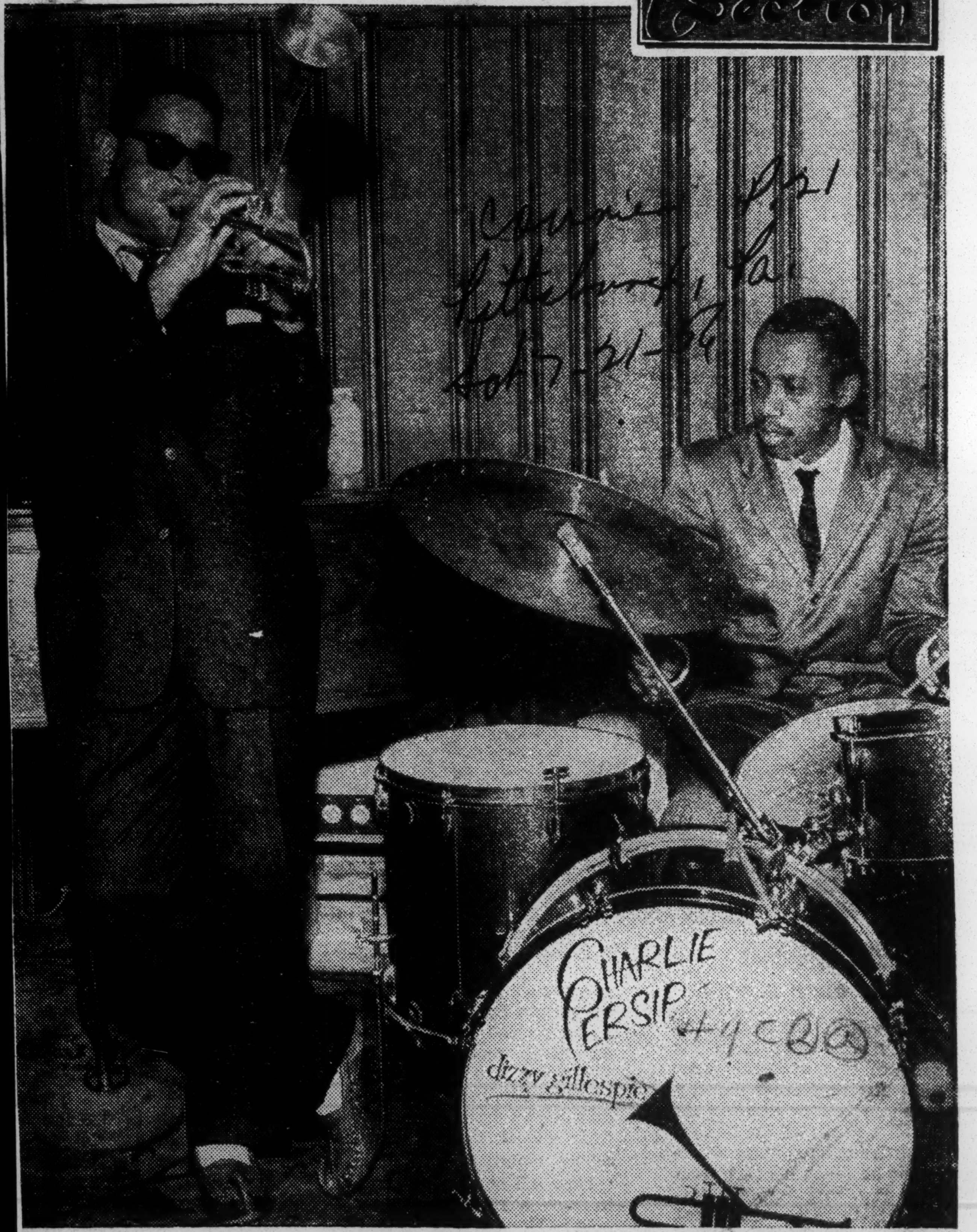
At press time the complete arrangements were not ready for the press, but it was stated that the tour would run some five weeks. Where he will play and what cities however were not posted at the time.

Enjoying a new success since

returning from the old country Gillespie just completed a run at Basin Street in the Broadway sector and was a feature of Ed Murrow's TV opus, "Person to Person."

To South America

The Pittsburgh Courier
Theatrical Section



Courier Pg 21
Pittsburgh, Pa.
Feb 7-21-56

Dig Dizzy's Shoes—While in Cleveland to make an appearance at the Cotton Club Jazzman John Birks (Dizzy) Gillespie knocked the patrons out with his new Asiatic sounds and his new shoes, made entirely of hand designed tooled leather, featuring a skyward turn much like his novel trumpet. Diz is accompanied by drummer Charlie Persip, who, with Gillespie, heads for South America for the State Department. (See story on Page 23.)—Gayle Photo.

Lionel Hampton Opens Cafe Society; Set for Third Trip to Europe

Courier
Sat. 2-7-56 P.22
49c(2)(a)
Pittsburgh, Pa.

NEW YORK—In their first appearance since his almost fatal accident, Lionel Hampton and his crew of musicians and entertainers gave the Village a treat with a new jazz policy at Cafe Society Downtown. As always, it was Hampton all the way and those he presented were endowed with his sway and swirl.

DESPITE A cold, snowy night, the Hamp magic brought out a goodly number of jazz lovers. As is his forte, he blew the music hard into their ears and it seemed to soak right down to the bottom of human enjoyment. As a complete fare he presented the songs of Lora Pierre, Robert Moses and the rhythm and blues fanatics, the Hamptones.

In a few days Hamp and his crew will be off for their third tour of Europe. The pending trip is expected to be a gigantic one and will keep the band abroad for about six months.

Hampton Ork Returns Home On July 25

Defender P.14
Chicago, Ill
Sat. 7-21-56

NEW YORK — The offices of Joe Glaser confirmed reports that Lionel Hampton is due to arrive in the States Wednesday of this week following lengthy tour of Europe.

The tour which included engagements in Israel and most of the continent was a huge success, financially and otherwise, Glaser's Associated Bookers offices report.

Back in the States Hampton has a number of committments in theatres and clubs as well as picture work.

Call P.8
Kansas City, Mo.
Fri. 7-20-56

ENDS EUROPEAN TOUR.—Lionel Hampton, poet of the plates, master of classical jazz, vibes president of America and U. S. ambassador at large, at long last ends his record-breaking 7 month tour of Europe when he swings back to New York July 25. Hamp's fantastic tour of the Continent, although not sponsored by the State Department snared 117 front page stories and 38 magazine covers in 16 countries.

Hampton Has 'Hitlerless' Germans Raving Over Jazz

Defender Sat. 1-28-56 P.15
Chicago, ~~Ill.~~

They Yell For Repeats Of 'Flying Home' Boogie

BERLIN — Lionel Hampton and his great band proved to be just what the doctor ordered for the taste of local music lovers. Hampton is perhaps the biggest favorite to hit this nation from the U. S.

49c(2)(a)

However it may also be said that Sepia musicians rate the tops, far above local appeal for the ofay stars who have appeared over here. The Germans, post-Hitler days, that is, consider the American Negro musicians the real McCoy. The others they consider and actually refer to as copy cats.

Such artists as Hampton, Louis Armstrong, Coleman Hawkins, Illinois Jacquet, Count Basie, and vocalists Sarah Vaughan and Ella Fitzgerald are all admired by local bugs and music lovers.

When Hampton returned to Europe after a brief stay in the U. S., he found long lines awaiting his arrival at every hall and theatre played. In fact the sold out signs have been on display at most places Lionel is booked to appear in for many weeks. The very day announcement of his return to this country was made first nighters began calling and writing for tickets. It was the same way with Louis Armstrong when the famed Satchmo was appearing on this side of the pond.

Surprising indeed is the fact that local music fans know so much about Hampton's band and his latest discs. Such favorites as "Flying Home", "Hamp's Boogie", and others are asked for regularly. Another very popular number with Germans is Hamp's "Airmail Special", a number first made famous by the Benny Goodman sextet. They ask for this number and "Flying Home" at each Hampton concert. And when the curtain descends there is a uoldrfltjsuolac cends there is a loud call for just another chorus of "Airmail Special". Hampton plans to remain over here several weeks longer after which he will set sail for the U. S. where he has several movie committments. One of the films he is to make will feature the Benny Goodman sextet with Hampton on vibes.

49c(2)(a)

LIONEL HAMPTON

Hampton sues for $3 million

Afro-American
P.13
Sat. 6-9-56
Baltimore, Md.

NEW YORK — Lionel Hampton, his wife, Gladys, and 27 members of his orchestra and theatrical troupe filed suit Friday in U.S. District Court for $3,216,736 damages against the Charter Coach Corp. and the Firestone Tire and Rubber Co. charging negligence in a bus crash.

Mr. Hampton, of 337 W. 138th St., said in the complaint that his orchestra and troupe rented a Charter Coach bus to tour the country and that Firestone provided tires for the bus on a rental basis.

The suit alleged that on Oct. 1, 1955, on U.S. Route 85 near Socorro, Mexico, the right front tire blew out, the bus veered off the highway into a roadbank, and fell into a culvert "with great force and violence."

The suit charged that at the time the bus was operated "at an excessive and improper rate of speed." As a result, it added, the passengers suffered various injuries.

Journal & Guide
Sat. 1-28-56 P. 22
Norfolk, Va.

HEARTY WELCOME Modern Music is popular in Paris and ranking high in popularity is the American band leader Lionel Hampton. In Montmartre and the Left Bank, where his recordings are in terrific demand, his music is regarded as classical.

When he arrived in Paris last Friday, on the boat-train from LeHarve—he is to make a number of appearances with his band in the capital—he was given a hearty welcome and he responded with an impromptu jazz concert on the platform. IMP photo shows the driver of the boat-train was a Hampton fan and received the musician's autograph a few minutes after completing the journey.

Associated Press

Herald Tribune P. 21

2 Musicians Sail In

New York, N.Y. Thurs. 12-13-56

Each in his own way, violinist Zino Francescatti and band leader Lionel Hampton make a little music on the French liner Liberte when the ship docked yesterday at Pier 88, Hudson River and 48th St. Mr. Francescatti was on a concert tour of Europe. Mr. Hampton, back from his fifth jazz concert tour of Europe, said that the youth there are "going wild over rock 'n' roll."

49c(2)(a) 1956 BILLIE HOLIDAY

Raid in Philly Turns Up Nothing

Courier P.D.

Billie Holiday Overjoyed As Cops Fail to Find Dope

Pittsburgh, Pa. Sat. 12-1-56

By L. MASCO YOUNG

NEW YORK (ANP) — Billie Holiday, the sensational vocalist whose recently published autobiography "The Lady Sings the Blues" has become a best-seller, was subjected to an embarrassing and annoying 4 A. M. search by Philadelphia's narcotics vice squad on Tuesday, Nov. 20, while she was appearing in that city's Showboat Lounge.

According to Louis McKay, Billie's husband and personal manager, the police suddenly broke into the singer's dressing room after a late performance, examined her arms, neck, legs, clothing, suitcases and other personal effects in a futile attempt to uncover evidence that she was still a drug user.

The surprise search, which lasted until 6 A. M., proved nothing but a waste of time for the vice men, however. McKay, in discussing the incident, said: "I'm glad it happened, and so is Billie. And we're both glad it happened as it did. Now maybe they'll let Billie have some peace. We just cooperated with them 100 per cent and enjoyed the whole proceedings. It was almost comical."

As a result of the dressing room raid, McKay says Billie was given "a clean bill of health" by the Philadelphia police, "which should let other city police—especially those in New York City—know that she is really off the stuff and is trying her darn'dest to make a decent living."

49c(2)(a) 1956

LENA HORNE

Courier P.1 Sat. 4-14-56

49C(2)(a) Lena Horne

Pittsburgh, Pa.

Family Farewell—Last-minute goodbyes are exchanged as Lenny Hayton, left, and wife, Lena, second from right, embark on a European tour. The Haytons are en route to a series of engagements on the continent. Present for the farewells are, second from left, Gail Jones, Lena's daughter, and Lena's mother, right, Mrs. Edna Rodriquez.—Layne Photo.

Lena Horne Is Honored By French

Daily World Atlanta, Ga.

PARIS — (ANP) — Although Lena Horne has been an internationally famous star for years, it was not until she signed a contract with the Olympia Theatre in Paris that both the French and American public were made aware of just how important a star she is.

49c(2)(a)

Originally booked into the Olympia for the usual one day gala, which consists of two performances the same day, Miss Horne has set a record that will be difficult for any star to ever equal. She has been booked for a solid three week engagement at this purely French Theatre, giving twelve performances a week.

Wed. 9-12-56

This is the first time in the history of this Variety Theatre that they have offered an artist such a booking and paid such tribute. Her engagement began in late August and will continue through to the middle of September at which time she will sail for the U. S. on the York on Sept. 22.

Lena Horne Enroute Home From Europe With Honors

Defender Sat. 9-22-56 Chicago, Ill.

PARIS — Lena Horne, one of the big attractions to hit this city in recent years is all set to quit France for the U. S. where she is due to land Saturday. Miss Horne, who will land in New York, confirmed reports that she will spend a few weeks home and then set sail for Las Vegas where she is to open at the Sands hotel. She may accept a pair of TV dates in the meantime, however.

49c(2)(a)

Miss Horne has been a sensation over here, both in Paris and London. Her appearances have meant packed houses with thousands being turned away. Many came to hear her sing, others appeared as much interested in her beauty as her talents. The gal is terrifically popular over here just as she is in America.

Proof of her outstanding popularity came last week when, after refusing a holdover engagement Charlie Parker, and Max Reach, she agreed to record for RCA-Victor. News of her appearance at recording studios here spread like wild fire. So when the star arrived some 5,000 admirers stood outside the studios, in the lobby of the building and on the street.

The jam of autograph hounds and admirers was so great the police had to take over. The streets around the building were roped off and uniformed police, some several hundred, set up a barrier to permit her to enter the studios. This was the same situation as maintained at the Olympia theatre where she last appeared and refused to accept a holdover engagement.

Miss Horne told reporters that she will have a two weeks rest. Her opening at the Sands in Las Vegas (USA) is Sunday night, Sept. 30.

The recording session was a sort of rush act by RCA-Victor. They plan an album of Horne hits for early release and wanted to get going immediately. Earlier they planned to await her return to the States but later decided against that order of things. The discery wants to have the album on record store shelves before the Thanksgiving holidays set in.

The album will be an LP of some dozen songs, most of them oldies that have already reached the hit parade. Others are new tunes, those used over here during the star's stay at Olympia where she was a raving success.

Lena cuts latest LP album in Rome

Afro-American Baltimore Md.

ROME (ANP) — Lena Horne who has been on an international theatre tour for the past few months, is playing hostess to an RCA Victor recording crew in Rome sent her to cut a new LP album.

49c(2)(a) 5-29-56

This is quite an unusual event for RCA to follow their stars around and go through the cost of shipping recording equipment.

Lena Horne Is Honored By French

Advocate Jackson Miss. Sat. 9-22-56

Paris, France, Sept. 18 — Although Lena Horne has been an internationally famous star for years, it was not until she signed a contract with the Olympia Theatre in Paris that both the French and American public were made aware of just how important a star she is.

49c(2)(a)

Originally booked into the Olympia for the usual one day gala, which consists of two performances the same day, Miss Horne has set a record that will be difficult for any star to ever equal. She has been booked for a solid three week engagement at this purely French Theatre, giving 12 performances a week.

This is the first time in the history of this Variety Theatre that they have offered an artist such a booking and paid such tribute. Her engagement began in last August and will continue through to the middle of September at which time she will sail for the U. S. on the York on Sept. 22.

New Year's Eve

Lena at Waldorf-Astoria

Courier Pittsburgh Pa.

NEW YORK CITY — Lena Horne's date at the Waldorf-Astoria has been moved up from early in January to begin New Year's Eve, the busiest night of the year.

Lena Horne

It's the first time the Park Ave. hostelry has ever had an artist opening on everybody's night to howl but the illness of French singer Henri Salvador has caused a complete shift in booking plans.

Sat. 12-15-56

49c(2)(a)

Vic Damone had to be rushed in earlier, and fortunately Miss Horne's bookings were such that they could be rearranged for her earlier appearance.

44c

Defender Sat. 9-22-56
Chicago, Ill.
P. 14

LENA HORNE

Afro American P. 7
Sat. 12-15-56
Baltimore, Md.

WALDORF'S NEW YEAR'S ACE—The management of the famed Waldorf-Astoria in New York, announced last week that luscious Lena Horne will be the attraction at the inn's celebrated Empire Room on New Year's Eve. It marks the first time in the long history of the Waldorf that an act will make its debut on the holiday eve.

49c(2) (a) 1956

JAZZ TRAIN

Stranded 'Jazz Train' cast weighs Spain engagement

Afro-American. Sat. 2-25-56 P. 8
Baltimore, Md.

By OLLIE STEWART

PARIS—Jazz Train, the musical revue which closed here suddenly late in January after a month's run, is scheduled to open in Spain on April 1, and will then be booked for a six-month tour of Europe it was announced here this week.

Behind this announcement lies a story of initial success in Paris, followed by frustration, non-payment of salaries, closing of the show and the scattering of members of the cast. Some returned to the USA, some went back to England, some teamed up as a unit and went to Spain, and the rest were able to get work in Paris clubs.

49c(2)(a)

49c(2)(a)

* * *

AS REPORTED to this writer the immediate cause of the sudden closing was the fact that the man who originally backed the show in England last year, abandoned it here in Paris — turning over to a member of the cast, who was acting as company manager, all responsibility for the payment of salaries.

At this time, it was reported, two weeks salary was due most of the company, and they were being paid a few thousand francs daily to keep them going. With the backer absent, the company descended upon the person who was acting as manager and demanded their money.

* * *

HE DIDN'T have it, not having been paid himself. The theater management promised to do the best it could if the show continued since at this time nightly attendance was getting better and better. But after several meetings, the cast decided to pack up and leave the theater.

This they did, and the show folded.

The two weeks salary has still not been paid. And a member of the cast has told this writer that fresh backer's money is being obtained in the States—but that the scheduled opening in Spain depends upon whther or not this money is paid in advance.

No money — no opening in Spain or anywhere!

'Jazz Train' troupe stalled in Paris

Afro-American Sat. 2-11-56 P. 7
Baltimore, Md.

PARIS — The cast of the American show "Jazz Train," is now stalled in Paris after stopping their appearance at the Apollo Theatre here due to non-payment for two weeks.

49c(2)(a)

The show, originally a nitery revue in Bop City, N.Y., in 1949, was staged in London by Max Morgan last year and had an eight-month lucrative run.

Morgan moved them here five weeks ago with a 50-50 commitment with the Apollo. However, Morgan could not make ends meet. When he could not pay, the troupe decided that they would not to go on.

49c(2)(a)

* * *

THE SHOW was beginning to pick up at the box office, when the walkout took place.

Morgan is back in England and the cast is now dispersing as they are taking dates here or beginning to head Stateside.

Primarily a nitery revue, thus Mervyn Nelson book was somewhat slim for the stage, as the history of jazz is chronicled via a train going from early Afro rhythms to those of today.

49c(2)(a) 1956 LOUIS JORDAN

Mercury Inks Louis Jordan

Courier Oct. 10-13-56

HOLLYWOOD—Louis Jordan and his Tympany Five have signed a long term recording contract with Mercury label and the first session is set for next week in New York City. The initial record release will be in November.

P. 20

Pittsburgh Pa.

Announcement of the new contract was made by Ben C. Waller, Jordan's personal manager. Waller negotiated the deal with Mercury. "A careful selection of tunes for Louie plus proper exploitation will definitely result in his regaining his place as one of the top recording stars," Waller said.

49c2a

Jordan recently completed a tour of Southern cities with B. B. King. They drew 7000 persons in Houston City Auditorium. The Tympany Five attracted 4,000 fans to a benefit dance in St. Louis while enroute to Detroit.

49c(2)(a) 1956

EARTHA KITT

Eartha Kitt Held Over At London Nightclub

Call P.9 Fri. 5-25-56

Kansas City, Mo.

LONDON—(ANP)—Eartha Kitt's current record-breaking appearance at the Cafe de Paris in London will be held over through the end of June and possibly into July. Every English reviewer has hailed her performance with rave notices.

49c(2)(a)

The News Chronicle said she was "one of the most extraordinary, original and brilliant artists that London has seen." The famed Sunday Express wrote that the American singer "joins Noel Coward, a bird of a very different plumage, as one of the only two artists . . . who have a real genius for cabaret."

Sidney Vauncez, one of England's best known entertainment editors, was enthralled by Eartha, calling her "the girl who sings the way Marilyn Monroe looks." He added that "Eartha is the most intelligent 'pop' disc artist on the distaff side, weight for weight, age for age, in the entire universe."

One of the best summaries of her appearance was by Milton Shulman in the Evening Standard. He wrote: "Every nuance and gesture of her performance is timed with the stealthy perfection of a sensitive booby-trap. The most innocent lines burst out into the most unexpected effects. And she can keep an audience hanging on a pause like a parachute jumper who refuses to pull his cord until the very last second. Eartha Kitt lifts cabaret to a minor art form."

On completion of her London engagement, Eartha will fly to Stockholm to give several concerts. She will next appear in a "gala" in Monte Carlo. Before returning to the United States, the sultry American star will vacation in Tel Aviv.

Eartha will open a four week engagement in the Persian Room in New York on October 11th. At the same time, her autobiography and LP album—both entitled "Thursday's Child"—will be released.

5-26

PARLIAMENT GUEST—John Eden, nephew of the British Prime Minister and a member of Parliament, played host to Eartha Kitt (above) on Thursday. The entertainer was shown about Westminster Abbey and then taken to lunch by Mr. Eden.

49c(2)(a)

Eartha's Going Places

Herald P. 6-F

Miami, Fla.

Thurs. 6-14-56

By CHOLLY KNICKERBOCKER

CHOLLY'S CAROUSEL: Eartha Kitt, the sensuous Negro singing star, is really going ~~places~~ — or perhaps 'twould be better said she has already been there. The other day Eartha, who has been peregrinating around English environs, was entertained at the House of Commons by MP John Eden, nevview of the Prime Minister, if you please. Eartha, as you probably are aware, has done quite well stateside, too.

49c(2)(a)

LICIA ALBANESE

EARTHA KITT

Autobiography Released

Courier P.22

Eartha Kitt Back In N.Y. for Stint

Sat. 10-13-56

Pittsburgh, Pa.

NEW YORK—After great success abroad and in Las Vegas, Eartha Kitt will lend her talented charm to the big city in many different ways. Starting the happenings off last Sunday she did herself and Ed Sullivan's show more than proud.

49c(2)(a)

On Thursday the fabled star goes into the Persian Room of the Plaza for a limited engagement. On the same day Duell, Sloan and Pearce will release the book she authored, an autobiography, titled "Thursday's Child."

Eartha Kitt

In December the star will return to London to make her first dramatic film. She will play the role of a Nigerian girl in the Associated British film production, "The Hawk."

49c(2)(a) 1956

Eartha Kitt Mobbed By Fans in London

Courier

Sat. 1-21-56 P. 21

Pittsburgh, Pa.

Singer Eartha Kitt received one of the most enthusiastic receptions ever given an American artist when she arrived in London last week, according to the British press. Hundreds of fans jammed the lobby of the Savoy Hotel to greet the star and reporters from the Daily Mail, Express and other publications were on hand for interviews. Eartha is in England to star in a one-hour variety film to be shown on international television. She is the first of several American stars to be booked for the series. Following a visit to Paris, she will return home to fulfill booking commitments.

Cafe de Paris inks Eartha for 2 months

Afro-American P. 8

Sat. 2-25-56

Baltimore, Md.

LONDON — The engagement of Eartha Kitt for a two-month cabaret season at the Cafe de Paris was confirmed in London last week. She is due to open on April 9, and will play through to early June.

Donald Neville - Willing the cafe's general manager and talent booker, is now paging Noel Coward for a return date in June. Coward is due back that month for his annual effort on behalf of the Actors Orphanage.

The Cafe is also dickering with Joan Diener, Tony Martin and Judy Garland, and is trying to set a firm date for Marlene Dietrich's third successive booking in three years.

Nice Work If You Can Get It

Courier P. 20

Pittsburgh, Pa.

LAS VEGAS — The fabulous Eartha Kitt who is weaving her own brand of entertaining magic at the El Rancho Vegas here after a highly successful tur abroad, has been insured for nex year and has been inked fo $13[illegible],000 worth of dates.

Sat. 9-29-56

A REGULAR at this spot, th Kitt has been signed for a regula return through two years wit a total of 10 working weeks. As usual she wowed the patrons and played to packed audiences each turn. It's her first engagement since returning from Europe where she played night clubs, theatres and made several television appearances.

Peek - a - Boo!—

Snuggled warmly in her $17,000 mink, Eartha Kitt peeks out at her audience at El Rancho Vegas in Las Vegas where she is starring. The Paris creation is part of her act, created especially for Eartha by Balmain.

EARTHA KITT

Critics Hail Star Who's Held Over

Eartha Kitt Sparkles in London

Courier P. 24

Pittsburgh, Pa.

Sat. 5-26-56

LONDON—Eartha Kitt, who is currently making her long-awaited night club debut in England at London's Cafe de Paris, will be held over at least another two to four weeks when her contract expires early in June.

Eartha has received notices from the staid London critics which would make the greatest entertainers in history envious. The News Chronicle called her "one of the most extraordinary, original and brilliant artists London has seen." And Derek Monsey, reviewer for the Sunday Express, said: "She joins Noel Coward, a bird of a very different plumage, as one of the only two artists I know who have a real genius for cabaret."

When she completes her engagement at the Cafe de Paris, Eartha will travel to Stockholm for several concerts, to Monte Carlo for a "gala," and to Tel-Aviv for a rest. She will open in the Persian Room in New York for four weeks, beginning Oct. 11. Her autobiography, "Thursday's Child," and her LP record album of the same name also will be released on Oct. 11.

Eagle

Thurs. 4-12-56

Tulsa, Okla.

P. 1

49c(2)(a)

EARTHA KITT, brilliant American nite club singer and actress, is shown here in a scene from her first "live" appearance on BBC Television in the strong dramatic part of a prisoner awaiting execution for murder. The play, written by American authors Hollsworth Hall and Robert Middlemas, also stars Bill Nagy (left) as prison chaplain and Natalie Benesch (center) as warden. Eartha plays the role of Jane Dyke, a convicted murderess in an Oregon penitentiary. —(ANP)

Kitt Keeps Warm

Afro-American P. 3

Sat. 9-15-56

Baltimore, Md.

Eartha Kitt starred on England's BBC-TV recently in a show she'd been making since Christmas.

Best way to show London and Eartha at the same time, her manager said. Title, "24 Hours in London."

Eartha spent last Christmas going over the script and then the shooting began on a cold, sleety day.

Eartha war[illegible] ping around Trafalgar Square in slacks and overcoat singing, "I've Got the World on a String" to the lions and the pigeons.

In Paris last week the U.S. star fumed at Monte Carlo audiences which kept up a constant chatter and refused to quiet down while she did her numbers.

49c(2)(a) 1956 ETTA MOTEN

Etta Moten, Like Dietrich, Puts Glam In Grandmother

Defender P. 18 Sat. 4-14-56
Chicago, Ill.

This is the era of the glamorous grandmother. Marlene Dietrich started the trend and Chicago's Etta Moten is helping to maintain the status quo in the midwest. Miss Moten guest stars on Urbanaides show at Chicago's Morrison hotel, Sunday, April 22.

The Texas-born beauty, now appearing on her own WMAQ show, I Remember When, considers her role as "Granny" one of her most rewarding. And that's saying something considering the range of her activities.

She's earned plaudits from the public as a singer and dramatic actress, lecturer and personal praise from her husband, three daughters and two grandchildren for starring roles as wife, mother and grandmother.

Etta, daughter of a minister, spent most of her girlhood in Kansas City, Mo. Following graduation from the University of Kansas School of Fine Arts, she journeyed to the West Coast and promptly began making a name for herself as an actress and singer.

Hollywood captured her talents in the films, "Gold Diggers of 1933" and "Flying Down to Rio." Following her movie appearances, NBC signed her to a staff artist contract, and she was heard on a number of Hollywood originated network radio shows. Although Etta had played several roles in various summer stock companies, her first big stage break came in 1942 when she was invited to replace the original "Bess" in George Gershwin's American folk opera "Porgy and Bess."

Etta is a vivid, vivacious person with a glowing sense of humor and vast enthusiasm for living. She loves to recall anecdotes of her early days in radio and among her favorites is the occurrence when she was a staff vocalist on The Family Hour. A fellow named Major Bowes was starting a new program called the Original Amateur Hour and was having difficulty finding enough contestants to fill up the shows. Staff artists were frequently pressed into service and, sure enough, Etta's turn came around. She dutifully went on the air, sang and copped first place. Her prize — a contract to sing on The Family Hour!

49c(2)(a)

Advocate P. 1
Sat. 3-3-56
Jackson, Miss.

ETTA MOTEN

TO YALE: Etta Moten, above, famed singer and actress who spoke to the wives of Yale men at Yale University this week.

Call P. 20
Fri. 5-11-56
Kansas City, MO.
49c(2)(a)

APPEARS IN PAGEANT AT GENERAL CONFERENCE. — Miss Etta Moten was featured as actress and singer in the documentary pageant, "The Prodigal World" presented last Thursday evening for the General Conference of the Methodist church in session in Minneapolis, Minn. The production in which she appeared was staged and cast by Edwin Crowley of the Speech department of Northwestern university, Evanston, Ill. In April, Miss Moten was an honored guest along with Actors Melvin Douglas, Robert Young and Fran Allison at the annual women's luncheon of the Chicago Council of Christians and Jews. She was a featured soloist recently at the Urbanaides' mammoth benefit show at the Terrace Casino of the Morrison hotel. Miss Moten stars in a thrice-weekly radio show "I Remember When," over radio station WMAC, Chicago, each Monday, Tuesday and Thursday at 9:15.

Etta Moten Honored

Dispatch P. 1
Fri. [illegible]-56

CHICAGO.—Etta Moten paused in recent week-end flights to share the role of honored guest with actors Melvin Douglas, Robert Young and Fran Allison at the annual womens luncheon of the Chicago Council of Christians and Jews.

After the luncheon Friday afternoon, Miss Moten and her accompanist, Leroy Gentry, took a plane to Kansas City where she appeared

Oklahoma City, Okla.
49c 2(a)

ETTA MOTEN

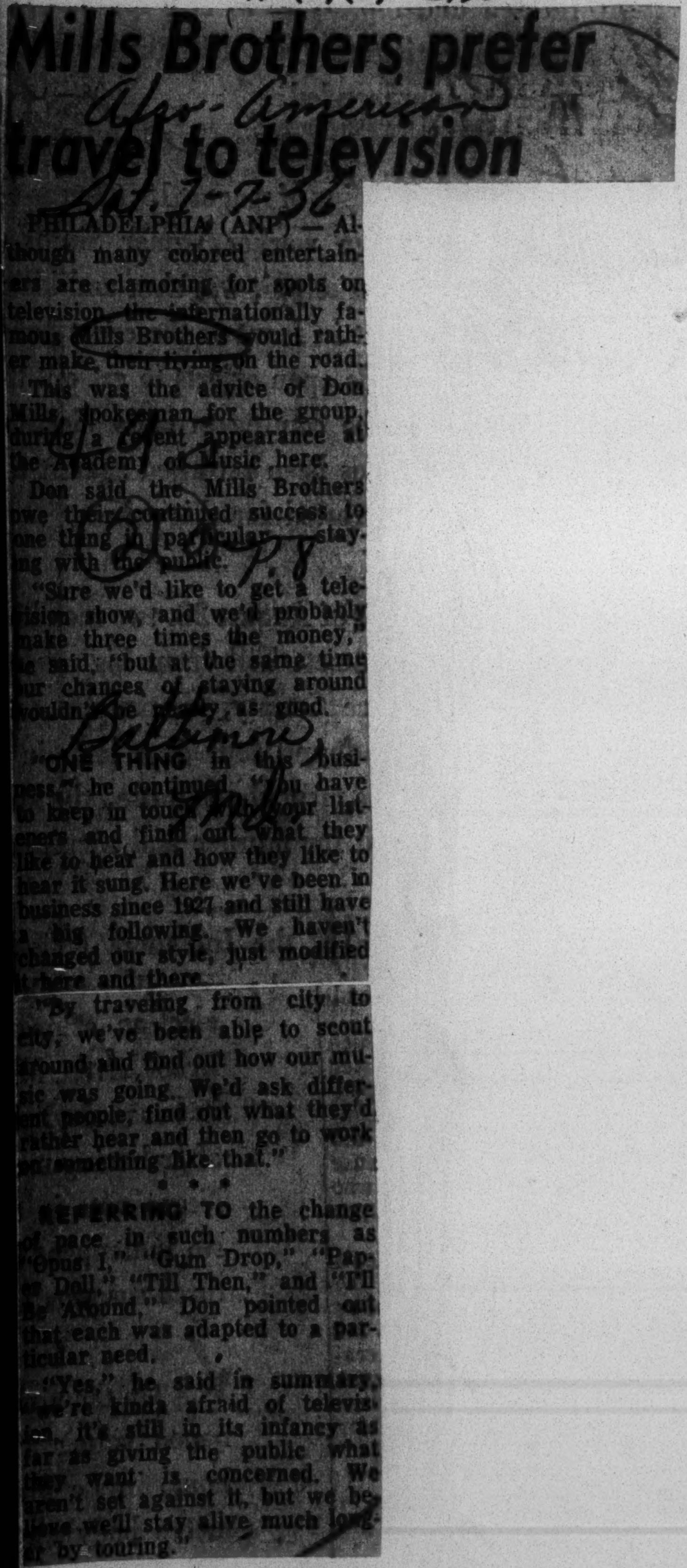
that night in ture-recital for the benefit of Ebenezer A. M. E. church. Returning to Chicago the next day, she was featured soloist at the Urbanaides' mammoth benefit show at Terrace Casino of the Morrison hotel. Dashing from that stage to Midway airport, she was in Minneapolis in two hours.

This week she was featured as actress and singer in the documentary pageant, The Prodigal World, with a cast of thirty. The production was staged and cast by Edwin Crowley of the speech department of Northwestern university and presented Thursday evening for the General Conference o he Methodist Church.

In the meantime, "I Remembe Vhen," starring Etta Moten, goe n over WMAC 9:15 each Monday Tuesday and Thursday evening.

49c(2)(a) 1956

MILLS BROTHERS



Mills Brothers prefer travel to television

Afro-American

Sat. 1-7-56

p. 8

Baltimore, Md.

PHILADELPHIA (ANP) — Although many colored entertainers are clamoring for spots on television, the internationally famous Mills Brothers would rather make their living on the road.

This was the advice of Don Mills, spokesman for the group, during a recent appearance at the Academy of Music here.

Don said the Mills Brothers owe their continued success to one thing in particular — staying with the public.

"Sure we'd like to get a television show, and we'd probably make three times the money," he said, "but at the same time our chances of staying around wouldn't be nearly as good.

"ONE THING in this business," he continued, "you have to keep in touch with your listeners and find out what they like to hear and how they like to hear it sung. Here we've been in business since 1927 and still have a big following. We haven't changed our style, just modified it here and there.

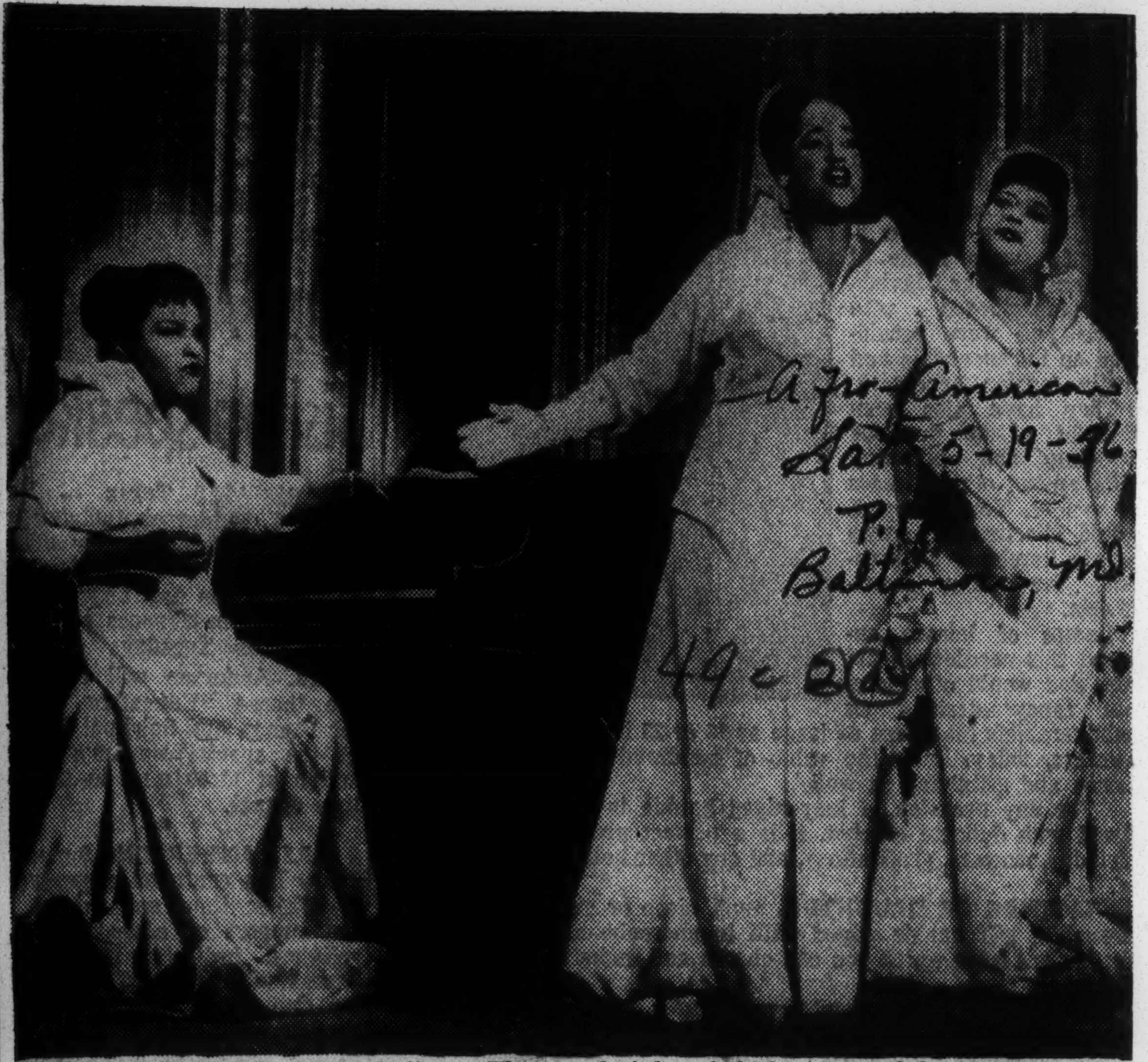
"By traveling from city to city, we've been able to scout around and find out how our music was going. We'd ask different people, find out what they'd rather hear and then go to work on something like that."

* * *

REFERRING TO the change of pace in such numbers as "Opus I," "Gum Drop," "Paper Doll," "Till Then," and "I'll Be Around," Don pointed out that each was adapted to a particular need.

"Yes," he said in summary, "we're kinda afraid of television. It's still in its infancy as far as giving the public what they want is concerned. We aren't set against it, but we believe we'll stay alive much longer by touring."

49c(2)(a) 1956 PETERS SISTERS



Afro-American
Sat. 5-19-56
P. 7
Baltimore, Md.
49c2(a)

THEY WERE THE "TOAST" — The fabulous and full Peters Sisters were caught by the photographer at the height of their successful guest appearance on Ed Sullivan's "Toast of the Town" television show last week.

49c(a)(a) 1956 MURIEL RAHN

Rahn-Campbell Team Thrilling Combo

1.14

Courier Pittsburgh, Pa. Sat. 8-25-56

HUSBAND-WIFE TEAM CLICKS — Muriel Rahn and her husband, Dick Campbell, far right, take excerpts from "Carmen Jones" on a Southern tour. Here they show costumes to personnel from Knoxville College, Tenn., where they appeared last spring.

By TOKI SCHALK JOHNSON

ONE OF the most exciting husband-wife teams in the country today is that which sparkles on and off Broadway, from the summer straw-hat route . . . to the South in winter, and just about everywhere in all seasons.

49-c ⓐ

Muriel Rahn, known for her operatic roles and being the original Carmen of "Carmen Jones," shares fun and stage lights with her manager-husband, handsome Dick Campbell.

Muriel, a really stunning bronze girl with a flair for the dramatic, and a singing voice that becomes richer as the months go by, zoomed into national prominence through "Carmen Jones." But before then, she had appeared with the fabulous Lunt-Fontaine combo on Broadway in "The Pirates," and had done scores of concerts throughout the country.

DICK, WHOSE stage aspirations have been subdued so that he might better promote and manage his talented wife, is getting kicks lately out of doing off-Broadway plays. This new fad in New York has become "the thing" where artists are concerned.

You're not in the swing of theatricals until you've appeared off-Broadway. And this season Dick Campbell did the role of "Kvorka" in "The Man With the Golden Arm" at the Cherry Lane Theatre in Greenwich Village.

■

DICK ADMITS he got a real bang out of getting on t'other side of the footlights for a change and may have more roles up his sleeve for the future.

Muriel just closed in Provincetown, Mass., in the play, "The Ivory Branch." She has also to her credit appearances on TV (Ed Sullivan), radio, symphony concerts at Yale Bowl, Watergate Barge, Carnegie Hall . . . plus operatic roles in Aida, Salome and Cavelleria Rusticana.

■

The Rahn-Campbell team could, if it chose, do musical comedy. He sings, too, in a pleasing baritone . . . Muriel has the sparkle, the dash and verve for lighthearted comedy. Together they could provide a show strictly out of the stratosphere.

But now they float in perfect harmony on Cloud 9 over Broadway, and when fall comes, they'll turn their faces South, where Muriel has singing commitments on a number of university campuses.

There's one thing certain about Muriel and Dick Campbell, they've got years of work and fun together with the wide, wide world beckoning them on.

Walter Winchell

Herald Sun. 5-27-56
P. 28-E
Miami, Fla.
49c(2)(a)

WINCHELL

CELEBS ABOUT TOWN: Greta Garbo shopping in the lamp and shoe sectors at Bloomingdale's (without That Hat) unrecognized . . . Gov. Frank G. Clement (of Tennessee) in the Stork . . . Broadway favorites Blossom Seeley and Benny Fields raving about Hitchcock's "The Man Who Knew Too Much" . . . Rocky Graziano, one of the few Big Spenders left, hosting a party of 15 at the Embers . . . Marlene Dietrich and the Wm. Rivas (the star's image) at the Little Club . . . Judith Anderson at Bon Soir with an attentive escort. James Struthers, Western he-man . . . John Jacob Astor studying the Latin Quarter chorus . . . The Jack E. Leonards in Lindy's baby-sitting F. Sinatra's friend Peggy Connelly . . . Julie Andrews of "My Fair Lydy" supping at the Spnidletop with the Kirk Douglases . . . Maxine Sullivan's songs at Village Vanguard.

49c(2)(a)

World-Telegram + Sun P. 28
Thurs. 5-17-56
New York, N.Y.

MAXINE SULLIVAN returns to the New York night club scene after an absence of two years when she begins a four-week stand tonight at the Village Vanguard.

49c(2)(a)
Herald
5-27-56
P. 28-E
Miami, Fla.

MAXINE SULLIVAN

Ethel Waters Is A Symbol Of An Era

Advocate P.4

Sat. 12-15-56

New York City, Dec. 13.—Ethel Waters, who may be a bit out-dated wearing her lovely graying hair in that pony tail, but there's nothing out-dated about her personality which will keep on reviving those hits of yesteryear she made so famous, at the opening this week of her engagement at Le Reuben Bleu.

49-56

Jackson, Miss.

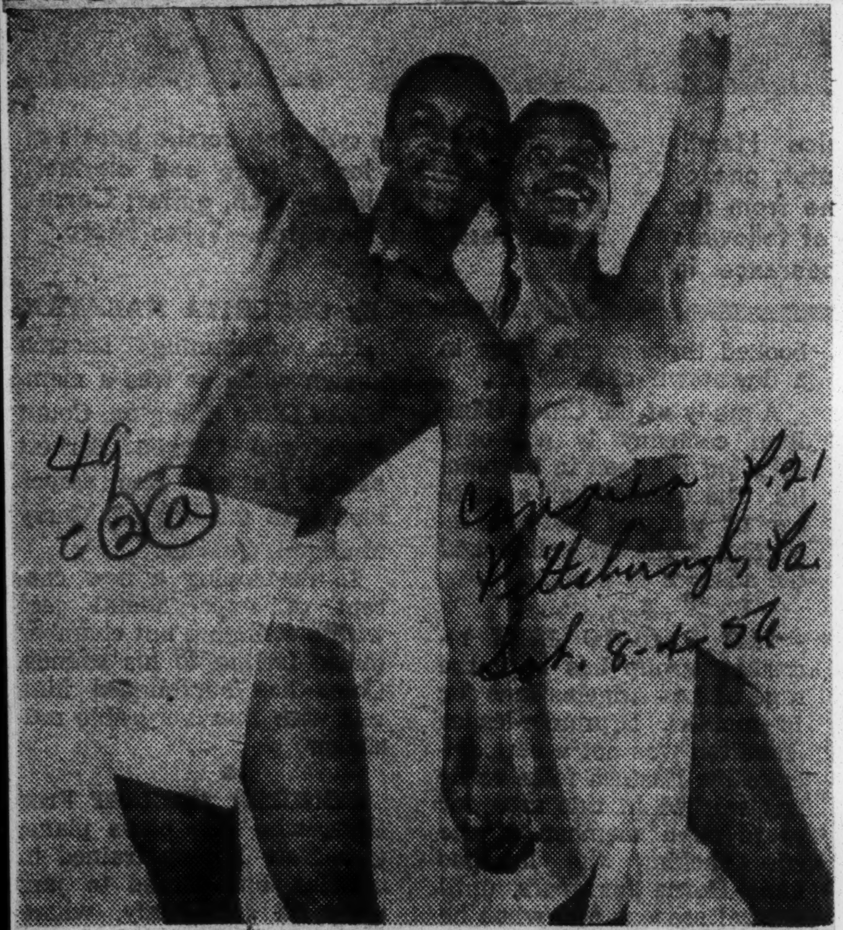
Just when you expect Miss Waters to retire gracefully, she bounces back full of vitality and with the know-how that makes you realize she wasn't napping for a moment. . . Recently, when she attended the premiere of "Giant" in New York City—a picture which was released by 20th Century Fox, a company for which Miss Waters made "Pinky" and other films, she stopped at the entrance long enough to converse with Jayne Meadows, TV star, and from the little chit-chat, you got the impression Ethel Waters knew more about Jayne's doings and thatof her famous sister, Audrey (of Old Gold's Jackie Gleason show) than Jayne did herself. . . And that effervescent personality, mellowing with age, just boomed right through.

49c(2)(a) 1956 THE WORLD IS MY OYSTER

May Open Way for Negro Writers

Courier p.21 Pittsburgh, Pa.

New Musical on Broadway



49 c(2)(a)

Courier p.21 Pittsburgh, Pa. Sat. 8-4-56

In New Musical—Helen Ferguson and Phil Hepburn are featured in the new off-Broadway musical, "The World Is My Oyster," which opened at Actors Playhouse. Co-written by Lorenzo Fuller, who just concluded a tour with "Porgy and Bess," the production is expected to open the way for Negro writers on Broadway.—Willard Photo.

NEW YORK — The first Broadway musical born out of the writing of a Negro, "The World's My Oyster," was presented at the Actor's Playhouse Tuesday. The new musical, by Carley Mills and Lorenzo Puller, who just returned to America from a tour of the "world" with the "Porgy and Bess" company, was directed by Jed Duane, who is also the founder of the Actor's Playhouse. Choreographers are Walter Nicks and Louis Johnson. Costumes were designed by Lew Smith.

49c (2)(a)

Sat. 8-4-56

Featured in the cast are Butterfly McQueen, remembered for her role as Prizzy in the motion picture "Gone With Wind"; Dolores Harper, last seen as Tulip in "The House of Flowers"; Helen Ferguson, who toured with the "Porgy and Bess" company as the Strawberry Girl; Lorenzo Puller, Ned Wright and Moses LaMarr, also from the "Porgy and Bess" company, and Phil Hepburn, dancer with "The House of Flowers" company.

It is the hope of all concerned that "The World's My Oyster" will prove just that for the talented Lorenzo Fuller, who is also a member of the cast. Expectations is that the musical will move to Broadway this fall and thereby open a niche in the writing field for Negroes on the main stem.